



BLACK ARTISTS OF DC
ANNUAL LIST OF ACCOMPLISHMENTS
Volume 12 - 2018
January to December

Why Jembe?

The jembe, also known as the '**healing drum**', was traditionally cut by members of the revered blacksmith caste who manufactured the various tools, instruments and ceremonial masks needed for everyday existence in ancient Africa. According to the Bamana people in Mali, the name of the jembe comes directly from the saying "Anke djé, anke bé" which literally translates as "everyone gather together" and defines the drum's purpose of summing the people. I chose the name because we are also coming together to support each other and to present our art to the world.

Jembe contains the annual list of accomplishments of the Black Artists of DC (BADC), its friends and associates. It is a yearly compilation designed to recognize the successes of our artists, furnish member contact information and act as a guide to possible venues. The future is often cloudy and much has been lost in our past. It is important to document the work of Washington DC artists and that the documentation is readily available for future research. Towards that end, I have initiated this volume which is being sent to selected repositories. No one document can contain all of our accomplishments but my aim is to give a clear picture of the direction and focus of our members and supporters. Washington DC is a cosmopolitan city. Our world is bigger than the street on which we live. Our goal is to create *and* be recognized!

Daniel T. Brooking
BADC Archivist



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BADC WEB SITE
<http://blackartistsofdc.com>

BADC BLOG
http://badcblog.blogspot.com/2009_03_01_archive.html

The Beginning

Black Artists of DC (BADC) began in 1999 when three artists: Viola Leak, PLANTA and Aziza Claudia Gibson-Hunter decided to address the lack of communication and support between local Black artists. BADC has grown since then to include members, associates and supporters from every discipline; who at one time lived, were educated, or worked in the Washington DC metropolitan area. The group meets monthly to critique new works and to discuss and address issues that impact the artistic community in DC. Support is given to established and emerging artists with a great emphasis on art education in the public schools and mentoring young artists. BADC is composed of artists, arts administrators, educators, dealers, collectors, museum directors, curators, gallery owners and arts enthusiasts. BADC, has grown nationally and internationally, including artists from other US cities and from Asia, South America, Africa and Europe. They all lend their artistic skills and insight to the cause of supporting and enlivening the arts in DC. They also act as resources for other artists by encouraging them to explore new techniques and to improve their professional approach to art. BADC compliments the diversity of a cosmopolitan nation's capitol.

Mission Statement

The mission of the Black Artists of DC is to educate and enrich the local, regional and global community to the cultural heritage and contemporary practices of artists of African descent. This is achieved by sponsoring public exhibitions, educational programs and community events that increase the awareness and documents of the various forms of visual expression.

Goals and Objectives

The purpose of Black Artists of DC is to create a Black artists' community to promote, develop and validate the culture, artistic expressions and aspirations of past and present artists of Black-Afrikan ancestry in the Washington, DC metropolitan area. BADC will accomplish this by governing and organizing ourselves to:

- Meet on a scheduled basis
- Learn and teach the disciplines of artistic expression
- Share resources
- Produce, exhibit, document, validate, continue and conserve our artistic legacy
- Promote collaborative and collective expressions
- Create a cooperative trans-generational training ground for artists
- Support each other's activities and accomplishments
- Create an advocacy for Black artists through community and political activity
- Connect with the creative energy of our creator/ancestors for the development of our work, our people and the extended world community
- Support activities that are in the best interest of the group and the individuals within the group
- Identify with Afrikan world development
- Create and support a market for the art created by people of Afrikan descent

The names of BADC members and associates are printed in **bold**. I think it is important to print the names of nonmember artists also in order to show the caliber of artists with whom we exhibit. This listing is only a sample of the work created by BADC members and associates.

Daniel T. Brooking, BADC Archivist

Why your membership in Black Artist of DC is important, what is in it for you?

Workshops

Classes

Studio Visits

Critiques

Business Meetings (a chance for your input)

Excursions

Group Exhibitions

Mentoring

Summer Bridge Training Program

Archiving your achievements

Attend lectures with world class artists

Posting on the BADC Blog

Weekly listings of:

- Artists' opportunities

- Calls for exhibitions

- Residencies

- Grants

- Fellowships

- Employment

- National and international articles on the arts

- Invitation to artist's events

Subscription to Jembe (the annual list of accomplishments)

The opportunity to work with fellow artists who know and understand your struggle

An international community of Supportive artists

The opportunity to gain hands-on experience in art management, public relations, advertising/web and print, and more

FEBRUARY

African American History Month

2018 Art Exhibition, February 5 - March 4

DIASPORAN

A Group Show



Meet the Artists Reception on Sunday, February 11 from 11:30 - 1:30 PM

Friendship Gallery
4433 South Park Ave.
Chevy, Chase, MD 20815
301.656.2797

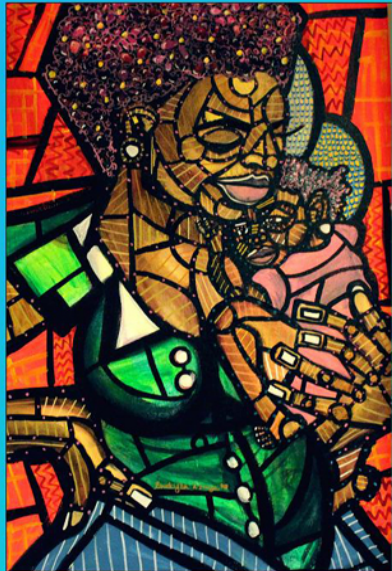
Stanley Agbontaen
Llewellyn Berry
Kirth Bobb
Daniel Brooking
Dave Cook
Julette Day
Hank Douglas
Diane Small English
Bruce Fagin
Richard Fitzhugh

Carolyn Goodridge
Jarvis Grant
Jessica Hopkins
Hubert Jackson
Cynthia Farrell Johnson
Hamid Kachmar
Kenton Keith
Nanno G. Lee
Wanda Lotus
Christopher Martin

Percy Martin
Sheeba Maya
Leigh Mosley
Magruder Murray
Edmond Nassa
Bryant Small
Nanno Smith
Michael Syphax
Dwight Tyler
Duane Winfield

Gallery Hours
Monday - Thursday
9:00 am - 9:00 pm
Friday 9:00 a.m. - 5:00 p.m.
Sat./Sun 9:00 a.m. - 2:00 p.m.

In My Mind's Eye



Body After Baby
Zsoudayka Nzlinga

Black Artists of DC (BADC) and Pepco Edison Place Art Gallery
present

In my mind's eye: one's visual memory or imagination. An artist is often asked why and how a work was created. We have an inner self that watches, remembers and as artists, creates.

Pepco Edison Place Art Gallery
702 8th Street, NW, Washington DC 20068
202.872.3396

February 1-28, 2018

Opening Reception: February 2, 2018, 5-7 pm

Closing and Artists' Talk: February 28, 2018, 5-7 pm

Artists:

Torukpa Agbeghe, Akili Ron Anderson, Daniel T. Brooking,
James Brown Jr, Summer Brown, Tim Davis,
Abiodun Eniyandunni, Darlene Evonne, Lisa Fanning,
Carey Francis, T.H. Gomillion, David Allen Harris,
Francine Haskins, Joel Innovinci, Esther Iverem,
Jabari C. Jefferson, William Jones, J'Nell Jordan,
Stephanie Kiah, Magruder Murray, Charles Matthews,
Ayannie Peake, Joe Louis Ruffin, Greg Slade,
Russell Simmons, Alec Simpson, Nanno Smith,
Elizabeth Stewart, James Stephen Terrell,
Zsoudayka Nzlinga, Eugene R. Vango

<http://blackartistsofdc.com>

Russell D. Simmons, president of BADC and **Magruder Murray**, BADC webmaster were interviewed on "Real Talk" radio program, Tuesday, February 27, 2018. They were interviewed by Raymone Bain, Publicist & MBI Public Relations. **Daniel Brooking** and Magruder Murray met Ms. Bain at the PEPCO Edison Place Gallery during the *In My Mind's Eye* exhibition. Ms. Bain invited BADC to participate with her on "Real Talk" and speak about BADC's mission, goals, upcoming exhibition and how the listeners can support the group.



The Elements that Define Us

Prince George's African American Museum and Cultural Center (PGAAMCC) is proud to announce The Elements that Define Us, a Black contemporary portraiture exhibition, presented in conjunction with the University of Maryland David C. Driskell Center's exhibition: Portraits of Who We Are. The Elements that Define Us exhibition at PGAAMCC will be on display from Feb 2nd-May 26th, 2018.

The Elements that Define Us is a mixed media exhibition, highlighting color, materials, and composition style, that presents a contemporary perspective of the Black American experience. The exhibition will highlight portraits of the DC Metropolitan community and address the stylistic elements used to express the Black American experience locally and beyond. Curator Tomora Wright will focus on the compositional aspects of each piece, which lend symbolic meaning to the subject. Compositional styles and mediums in works of art are intentional and speak to Black American history, culture, communities, rituals, and lifestyles. In this exhibition, we want to give artists a chance to tell us the significance of their chosen artistic medium and how the elements they use play an important role in the stories they tell.

The Elements that Define Us will showcase 22 artists' diverse perspectives of the Black experience. Wright carefully selected a group of multigenerational artists from the Greater Washington DC Area who excel in various mediums and styles. From mixed media collages to installations, from paintings to drawings and more, this exhibition presents a dynamic and multifaceted selection of work. Exhibition artists include: **Alonzo Davis, Akili Ron Anderson, Gina Marie Lewis, Chanel Compton, Taryn Harris, Ulysses Marshall, Preston Sampson, Al Burts, James Terrell, Toni Lane, Jay Durrah, Egbert Evans, Will Watson, Ronald Jackson, Larry Cook, Tre Wilkes, Elana Casey, Jamea Richmond Edwards, Curtis Woody, Michael Booker, Shawn Lindsay and Zsudayka Nzinga Terrell.**

It is important to include Black artists in the Art History discourse, while also constantly redefining what it means to be a Black American artist in the 21st century. We often reference and draw inspiration from our history and artists who have paved the way, but artwork in 2018 is also undertaking equally challenging themes. PGAAMCC aims to highlight the current cultural climate and encourage continued dialogue. The artwork in The Elements That Define Us challenges viewers to see themselves in the composition of the pieces and recognize their own emotions through the artist's hand. "Portraits are an intimate lens into the artist's psyche," Wright says. "In this exhibition, we will study the artists' stylistic choices and impulses that ultimately help narrate unique stories, experiences, and emotions."

It's About That Time: Prints from Lily Press

February 2 – March 4, 2018

Opening Reception: Friday, February 2, 7-9pm

Panel discussion and Meet the Artists: Sunday, February 4, 2-5pm

Closing Reception: Sunday, March 4, 5pm

Curated by: Susan J. Goldman

Carol Barsha, Meaghan Busch, Elizabeth Catlett, Choco, **Sheila Crider**, Nina Chung Dwyer, Victor Ekpuk, **Claudia Gibson-Hunter**, **Sam Gilliam**, Susan J Goldman, Tom Green, Barbara Kerne, **Gina Marie Lewis**, Carrie Lingscheit, Matthew McLaughlin, Linn Meyers, **EJ Montgomery**, Jake Muirhead, Miriam Mörsel Nathan, Marti Patchell, Preston Sampson, Sargent/Thamm, Eve Stockton, **Renee Stout**, Sharon Wolpoff, Patricia Underwood

This exhibition presents a selection of ten years (2007-2017) of Lily Press® publications by artists from the greater Washington DC metropolitan area, across the country, and abroad. Lily Press® is a fine art printmaking atelier located in Rockville, Maryland, and was founded by Susan J. Goldman, artist and master printer. Working with Lily Press, artists explore monotype, relief, intaglio, screenprint and digital processes using sustained traditions, while embracing new technologies and innovative processes.

Image: Victor Ekpuk, *HIP SISTA*, 2017, 30×22", screenprint, Courtesy of Lily Press®



Sonya Clark **2.7 through 4.29**

**University Museum of Contemporary Art
Amherst, Massachusetts**

Throne, Sonya Clark's beaded salon chair, on view in the *Five Takes on African Art / 42 Paintings* by Fred Wilson exhibit and as part of the "Hairdressers are My Heroes" performance (see below)

Sonya Clark **2.20 through 7.1**

**Mead Art Museum
Amherst, Massachusetts**

Unraveling and *Monumental Cloth*

Artists: **Sonya Clark** and unraveling participants. (performance details below)

Sonya Clark **2.22 through 3.23**

**Crossman Gallery
Whitewater, Wisconsin**

Reading Material

Artists: Brian Borchardt, Julie Chen, Eunice Choi, Kerri Cushman, Binh Dahn, Teresa Farris, Caren Heft, Tom Jones, Roberta Lavadour, Margaret Mahan and Drew Matott, Bethann Moran-Handzlik, Jeffrey Morin, Chris Pappan and Debra Yepa-Pappan, Combat Paper, Jessica Poor, Robert Possehl, Petra Press, Maggie Puckett, John Risseuw, Rebecca Ratzlaff, Alison Saar, Gaylord Schanilec, John O. Smith, Laura Splan, Aaron Sinift, Valaria Tatera, Edgar Trujillo, Flo Oy Wong, Max Yela, and **Sonya Clark**

Sonya Clark **2.24 through 4.14**

**Craft in America Center
Los Angeles, California**

The Circuitry of Joyce Scott - Collaboration and Innovation

Artists: Shana Kroiz, Eve France, Teresa Sullivan, Joyce Scott, William Rhodes, Hlengi Ifundiso, Oletha Devane and **Sonya Clark**.

Sonya Clark **2.24 through 6.17**

**The Dowse Art Museum
Wellington, New Zealand**

The Language of Things

Artists: Bernard Schobinger, Daniel Kruger, David Bielander, Dorothea Prühl, Gerd Rothmann, Gijs Bakker, Helen Britton, Jiro Kamata, Karl Fritsch, Lauren Kalman, Liesbet Bussche, Lisa Gralnick, Mia Maljojoki, Moniek Schrijer, Noon Passama, Otto Künzli, Renee Bevan, Sharon Fitness, Susan Cohn, Suska Mackert, Ted Noten, Réka Lörincz, Zoe Brand and **Sonya Clark**.

MARCH

Montpelier Art Center Events, Montpelier Mansion, LAG Open Artists & Juror's Comments.

Below is the accepted work for the 2018 Laurel Art Guild Open Juried Exhibition. Our thanks to all the artists who submitted work to Montpelier and to our wonderful juror, Lois Wolford. Congratulations to all those whose art was selected!

Mary Beth Akre, Joseph Bellofatto, Peggy Benedict, **Daniel Brooking, It's a toss-up, freedom or else, Digital print on aluminum 24"x36" \$800**, Amy Brown, Carol Carey, Nina Carpenter, Jean Cathey, Laurence Chandler, John Cholod, Pat Coates, Veselin Culibrk, Sally Davies, Kathy Daywalt, Kay Deng, Samuel Dixon, Perry Douros, Harvey Duze, Jim Earl, R.G. Edmonson, Sandra Emme, Teresa Ficaretta, Judith Grannas, Ed Gross, Ibrahim Harris, Steele Hill, Cathy Hoover, Angela Lacy, Laura Laird, Kevin R. Leonard, Debra Lipp, D. Jean Lloyd, Cheryl MacLean, Kevina Maher, Ona C. Martin, Jack Martinelli, Isabella Martire, Jeanne McIntyre, Karen Merkin, Brad Moore, Jim O'Connor, Eric Pascarello, Karash Payne, Terry Pellmar, Matthew Pickett, Jose Piedra, Richard Price, Alan Rich, April Rimpo, Sharon Sefton, Diane Shipley, Roxana Sinex, Martin Slater, Narissa Steel, Regina Stevens, Francis Sweet, James Vissari, Richard Weiblinger, Warren Wilson, and Helen Wood.

Bruce McNeil: In the Land of Eden at the Hill Center, Old Naval Hospital

MARCH 1 – APRIL 29, 2018

“My images connect individuals and communities to their current ecological and societal realities while aiming to strengthen the familial and collective ties of historical communities. Each image is inclusive of multiple historic locales that narrate its own story. With subtle embellishment, I create painterly photographs that are my unique signature, abstract expressionism. My art demonstrates the poetic and lyrical beauty of our natural world and its people.

I have lived east of the Anacostia River, in Washington, D.C.'s Ward 7, for over 20 years. I have come to know these communities and landscapes intimately. In this series of exhibited works, I present my environmental fine art photography with figurative subjects to depict the revered cityscapes, landscapes, and connected values that shape a sense of place for reflection and celebratory times.

My mission is to document and promote the diverse history and culture of our nation's capital and surrounding areas. Throughout my life, I have experienced treasured memories of many varied communities in the Washington Metropolitan Area. My images have stimulated a renaissance that provokes dialogue and real engagement.”

Sonya Clark **though 3.16**

Kentucky Center for African American Heritage

Louisville, Kentucky

I.M.A.G.I.N.E. Peace Now

Artists: Ken Bova, Harriete Estel Berman, Liz Clark, Marilyn Da Silva, Hoss Haley, Stacey Lynn Weber, Arthur Hash, Billie Theide, Jaydan Moore, Phil Renato, Joyce Scott, Claire Sanford, April Wood, Deb Todd Wheeler, **Sonya Clark**, and more...

Sonya Clark **3.1 through 9.30**

Völkerkundemuseum

Hamburg, Germany

Flow of Forms / Forms of Flow

Artists: David Adjaye, **Sonya Clark**, Nora al-Badri & Jan Nikolai Nelles, Doktor and Misses, Eric van Hove, Yinka Ilori, Haldane Martin, Emo de Medeiros, Marjorie Wallace, Palash Singh, Laduma Ngxokolo, and Fatimah Tuggar

Sonya Clark **3.19 through 4.13**

Eli Marsh Gallery, Amherst College

Amherst, Massachusetts

Measuring Histories: Sonya Clark and students

Artists: Cami Dominguez, Jonathan Che, Abdoulaye Sanogo, Lanah Swindle, Cosmo Brossy, Desta Cantave, Noah Greene-Lowe, Lauren Burke, Jonathan Jackson, Julia Pfatteicher, Del Hanson, and **Sonya Clark**.



OPEN STUDIO

Works on Paper for sale from the new series
Playing to WIN

Life drawings also for sale

Sat. March 31, 2018- Sun. April 1, 2018

12:00 noon - 5:00 pm

4221 Argyle Terrace NW
Washington DC 20011

(202) 723-9409

(202) 769-8447

Gibsonhunterstudio.com

* informal artist talk each day at 2:00

As a 2018 Individual Artist Fellow, many thanks to the DC Commission
on the Arts and Humanities

Claudia Aziza Gibson-Hunter

APRIL

Sonya Clark **4.21 through 9.9**

Institute for Contemporary Art, Virginia Commonwealth University, Richmond, Virginia
Declaration

Artists: Nidaa Badwan, Martín Bonadeo, Peter Burr, Tania Bruguera, Cassils, **Sonya Clark**, Andrea Donnelly, Edie Fake, Hope Ginsburg, Rafael Lozano-Hemmer, Kate Just, Titus Kaphar, Amos Paul Kennedy, Jr., Autumn Knight, Lily Lamberta, Cannupa Hanska Luger, Noor Nuyten, Cheryl Pope, Paul Rucker, Curtis Talwst Santiago, Marinella Senatore, Jon-Phillip Sheridan, Deb Sokolow, Tavares Strachan, Betty Tompkins, Stephen Vitiello, Levester Williams, and more...

The 29th Annual James A. Porter Colloquium on African American Art and Art of the African Diaspora

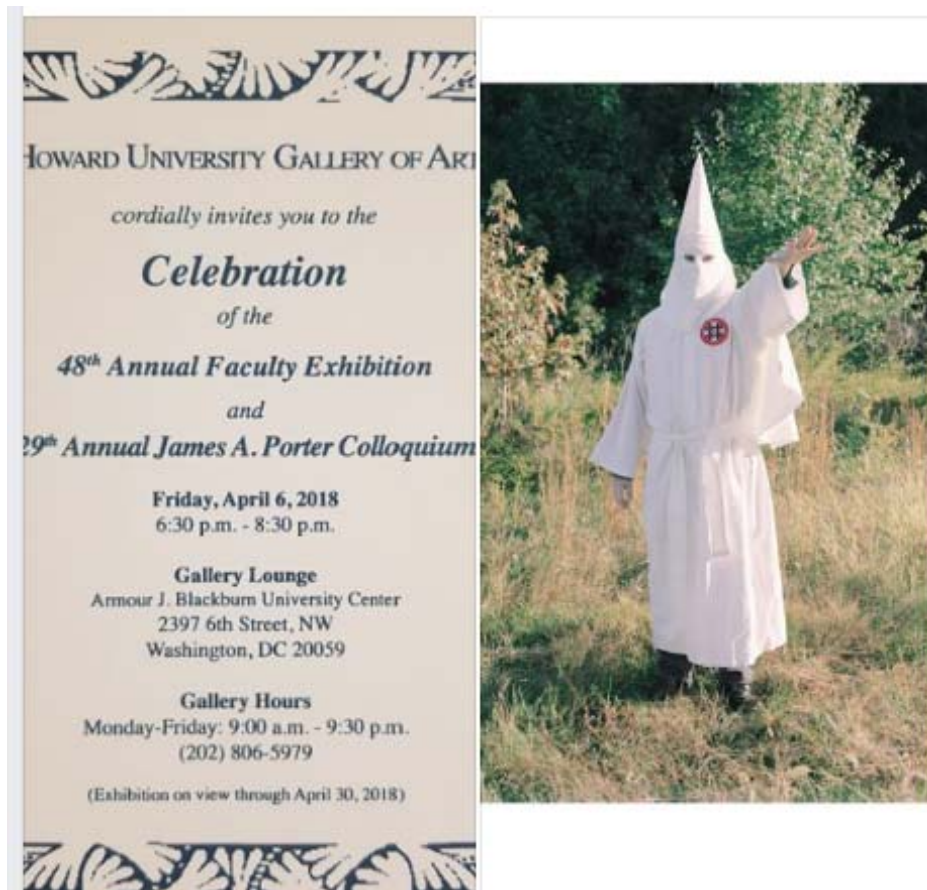
The 2018 Porter Colloquium, titled “**Abstraction: Form, Philosophy, & Innovation,**” explored topics related to the history of abstraction in art across the African Diaspora. It offered a platform for new scholarship and artistic perspectives on abstract art by African American and African diasporic artists.

This colloquium traced the progression and aesthetic influence of African art to figurative and non-objective abstraction. Another significant goal of the event was to investigate how artists use abstraction in terms design, innovation, and the introduction of new epistemologies by way of visual culture.

Among other notable presenters, the 29th Porter Colloquium showcased Chakaia Booker, Valerie Cassel Oliver, Mary Lovelace O’Neal and Fred Eversly.

Several members and associates of BADC attended the colloquium: **Daniel T. Brooking, Claudia Aziza Gibson-Hunter, Akili Ron Anderson, Gloria C. Kirk, James Brown Jr., Jamea Edwards, Amber Robles-Gordon, Alex Simpson, Ben Jones, Tim Davis** and others.





48th Annual Faculty Exhibition, Howard University, Wash., DC, April 6-30, 2018. Artists included **Summer Brown**.

Free!!

Riggs Park

Art Crawl

Artists' Panel Discussion

"Art as a Key Component of an Evolved Society"

Saturday April 7th Noon-2pm

dc public library

Renita Martin

Bud Wilkinson

Greta Chapin-McGill


Eric B. Ricks

Aziza Claudia Gibson-Hunter

Jay Hudson

D.C. Public Library - Lamond-Riggs Branch - 5401 South Dakota Ave, NE

Aziza Claudia Gibson-Hunter and Greta Chapin-McGill

A portrait of Clayton Joshua Lang, a man with glasses, a mustache, and a warm smile. He is wearing a yellow and white patterned headband, a black turtleneck, and a brown garment with a white geometric patterned collar. A necklace with a circular pendant is visible.

**A Celebration of the Life
of
Clayton Joshua Lang**

Sunrise
January 3, 1952

Sunset
April 3, 2018

Tuesday, April 10, 2018
Family Receives Friends 10:00 am – 12:00 pm
Memorial Service 12:00 pm

Metropolitan Baptist Church
1200 Mercantile Lane, Largo, Maryland 20774
Dr. Maurice Watson, Senior Servant
Dr. H. Beecher Hicks, Jr., Senior Servant Emeritus

Jesus said unto her, "I am the resurrection, and the life. He who believeth in Me, though he were dead, yet shall he live": John 11:25-26 KJV

BADC worked with Dr. Lang at Bowie State University and he attended the monthly BADC meetings. He will be greatly missed.

MAY

Sonya Clark 5.4 through 6.30

Union for Contemporary Art

Omaha, Nebraska

Salon Time

Artists: Nonsti Mutiti, Althea Murphy Price, and Sonya Clark

Create, Explore and Inspire!. Art at Howard University Interdisciplinary Research Building, Howard University, Washington, DC.

May—August 2018. Black Artists of DC partnered with Howard University.

Artists: **Nanno Smith, Glenda Richardson** and Carl “Eugi” Hall.

Curated by **Carol Rhodes Dyson**.

T. H. Gomillion was Juried in to the 47th annual Arts in the Park Richmond ,Virginia May ,5 & 6, 2018.



We Got Next, is the Spring exhibition made possible by the Commission on the Arts and Humanities (CAH) 2018 Curatorial Grant. Grant provides funds to two winning exhibition proposals, each taking place at the I Street Galleries in the lobby of CAH headquarters at Navy Yard, May 25-June 15, 2018.

Exhibition Overview – *We Got Next: Young Contemporaries* features a group of black artists, all millennial, from the area and slightly beyond. “Having next” is a colloquial term used to place one’s self in the lineup of a game, but here it is applied to the queue of life. These artists have next because they are embracing a new phase of their work, their career and ultimately themselves. Learning new things and using old techniques and inspirations to develop newness.

Artists: Alanna Reeves, **Aliana Grace Bailey**, Ashley Ja’nae, Ayana Zaire Cotton, Ayanna Long, Brittney Sankofa, David Ibata, Elana Casey, Handirubvi Indiigo Wakatama, Imani Shanklin Roberts, Khadija Nia Adell, Kyle Hackett, Kyrae Cowan, Lionel Fraizer White, Lloyd Foster, Samera Paz, Will Watson, Grant Strudwick

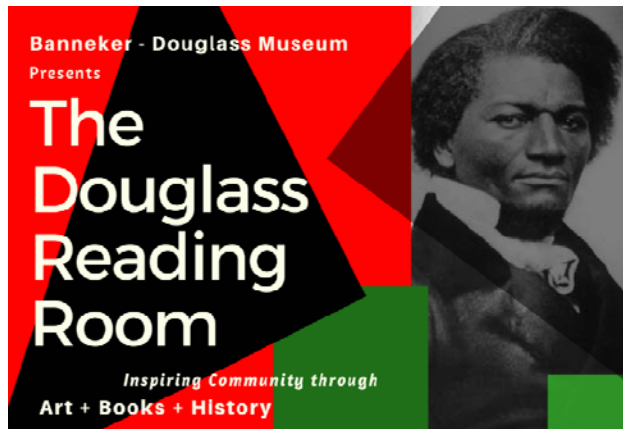
Deirdre Darden is an independent curator born and raised on art in Washington DC. Since beginning her practice in 2014 with Black Artists of DC, Darden has curated and collaborated with some of DC’s best artists, organized thoughtful panel discussions and exhibition talks touching on themes of race, societal pressures, black womanhood and the power of art. Notable shows include *Black Lives / White Light* at ReCreative Spaces, *Pressure Points* at DCAC, *Lest We Forget* at Galerie Myrtis (Baltimore), and *Us + Them = U.S.* at Joan Hisaoka Healing Arts Center. Most recently Darden has joined the team for Art on the Vine, an annual art fair in Martha’s Vineyard organized by The Agora Culture. She continues to develop exhibition ideas, work freelance throughout the region and manage the studio of performance artist Sheldon Scott.

JUNE

Sonya Clark **6.1 through 10.27**
Trout Gallery, Dickinson College
Carlisle, Pennsylvania

Re-Riding History

Artists: Participating artists: Mel Chin, **Sonya Clark**, Monte Yellow Bird, Marwin Begaye, Norman Akers, Alison Saar, Lynne Allen, Annie Bissett, Cynthia Clay, Jennifer Angus, Georgia Deal, Melissa Bob, Derrick Buisch, Laurie Beth Clark, Edgar Heap of Birds, Jaune Quick-to-See Smith, Faisal Abdu'Allah, Emily Arthur, John Hitchcock, Ina Kaur, America Meredith, Sarah Sense, Hoka Skenendore and more...



The Douglass Reading Room

Opening Reception

Saturday, June 9th

3:00 pm – 5:00 pm

In celebration of the “Year of Frederick Douglass,” The Douglass Reading Room, features books written by and about Frederick Douglass and other influential African American authors. There will also be art works by noted artists: Elizabeth Catlett and Romare Bearden. Guest curated by Greg Morton of Baltimore, this interactive exhibit brings to life the writings and living quarters of Frederick Douglass connecting historical themes with modern day discussions. The exhibit opens on June 5, 2018 and runs until February 28, 2019. This exhibition will host several Douglass Reading Room public programs throughout the year including book readings, art exhibits, and educational workshops.

Featured Artists: June 5 - August 11, 2018

John T. Biggers, Romare Bearden, Elizabeth Catlett, **Jamea Richmond Edwards**, Joan Gaither, Ph.D, Jacob Lawrence, Amy Sherald, Derrick Adams, Emory Douglas, Arvay Adams, and Makeba Rainey.

T. H. Gomillion was juried in to the Rehoboth Art League 45th Annual member's Fine Craft Exhibition June 15 to July,22 2018, Rehoboth, Beach DE.

T. H. Gomillion was juried in to the St. Peter's 52nd Annual Art Show, July 7, 2018, Lewes, DE.

THE TEXTILE COLLECTIVE: A tapestry of Visual Art & Fashion Design, SATURDAY. JUNE 30 *12 - 6PM, Residence Inn @ Pentagon City 550 Army Navy Drive, Arlington VA. 22202.



The Textile Collective is a curated exhibition and sale of visual and functional art works created by seven regional, established artists and artisans. The collection includes multi-media sculptures, eco-dyed wearable art, weavers, and more. This interactive event is free and all are welcome. ARTISANS & ARTISTS: Brenda Winstead - Damali.wear. Esther Iverem - Seeing Black. Jenae Michelle - Rangeofemotion. Don Rawzi - Leather Handicrafts. JoAnne Graham & Co. Paula Whaley - Oneeki Designs. Featured Artist & Installation by **FRANCINE HASKINS**. An Indigo's Friends Presentation

Soft Sculpture Bust, Reclaimed materials: Francine Haskins 2018

Transient Identity: Figure & Form In a collaboration with the Brentwood Arts Exchange, and under the direction of Professor Jason Kuo, University of Maryland art students curate, design and produce an exhibition featuring the work of local artists. Under the theme of transnationalism, this exhibit will feature the two and three-dimensional investigations of **Victor Ekpuk**, Lorenzo Cardim and Wilfredo Valladares.

PRESS RELEASE

c.d. Edwards Studio presents -PRISM VI: "Choice"

"Choice", will open on **June 27, 2018** at c.d. Edwards Studio #9 located at 716 Monroe Street, NE, Washington, DC 20017. **The exhibit maybe viewed every Thursday, Friday and Saturday from 12:00 until 5:00 pm.** The open reception will be held on **July 21, 2018** from 6:00 pm until 8:00 pm. The exhibit will close on **July 28, 2018**. The exhibiting artists are as follows:

Nikki Brugnoli: The iteration of the **FIELD GUIDES** series exhibited in **"Choice"** is an exploration into the transformative power of landscape, memory, time, and the ritual of daily observation through abstraction and the widening power of the horizon in its various forms. Brugnoli seeks to find mystery and presence through meticulous investigations of daily life, many of which are recorded digitally during walks. Various approaches to seeing and recording are permutations and meditations, informed by a very specific history, growing up inside of a 5-mile radius in South Western, PA and currently, unexpectedly, living on a sprawling farm in rural VA where, through intentional, repeated, and widening circles, she maps her spaces using careful selections of photo documentation to record any changes that may occur from day to day, in an effort to translate those observations into studio investigations through drawing and screen print.

The horizon, as an idea or actual form is the physical embodiment of reach, longing, expansion, and in many ways, the unattainable. It is a line – a horizontal pull through physical, atmospheric space. The horizon is always in sight but never within reach; the infinite and finite; the point where light meets dark. It beckons and draws one into the immediate present, while simultaneously stretching memory and imagination for other places in time. These are active investigations into loss and surrender.

Cheryl D. Edwards: **"The Identity of Water"** series uses silkscreened drawings and microscopic photographs of saliva categorized by race and gender. Edwards' work continues her investigation of how water, in this instance saliva and natural bodies of water in the United States define one's core identity; as oppose to or incongruence with race. Based upon a sampling of four people, she noticed a similarity between the African American Male and Female images; and similar contents in the sample of the African American and Caucasian Male; however there were no similarities found in the image of the Caucasian Female, albeit one exception. Arguably, it could be stated that each individual was unique or remarkably the same.

Each individual is unique as it relates to the body of water in their respective environment that influenced the memories of their development. Water memory is the ability of **water** to retain a **memory** of substances previously dissolved in it even after an arbitrary number of serial dilutions. The work begs the question of how do we analyze race and its basis for inequality in this Country? How do we discuss race based upon the facts that our DNA all contains the element of water and the fact that natural bodies of water influence our memories? Do we choose to examine racial make-up to decide how we exist in society; or do we choose to look deeper at the universal elements and the influence of water upon our existence?

Azia Claudia Gibson-Hunter: **"Playing To WIN"** series -The question of how one wins and why can be essential to understanding the collective character of a country or that of a single individual and the collective character of a country. The answers begin to reveal themselves not only in elections (if they are held at all), but sports, lotteries, video games, children's playground activities, relationships and the simple board game. Questions concerning morality, identity, patriotism, class, race and ethnicity can enter this inquiry. To win, can be a beautiful outward expression of luck, or skills attained through discipline and work, yet when it comes due to unfair or dishonest practices, it can undermine the positive qualities of a person and or a nation. Winning can shine so brightly as a goal that it can become a blinding force. Using motifs from classic board games, as well as lotto tickets, playing cards, and game related quotes, images were created while pondering the phrase "playing to WIN". Painting, silkscreen printing, gum Arabic transfer, linoleum printing, drawing, and stamping are some of the processes utilized in these mixed media works.

Lisa Rosenstein: **"Renewal"** is an installation created during 2017-2018, the size is variable and the materials used are Cotton thread, monofilament, wire, and acrylic mediums. Life is chaotic, complex, noisy, and at times painfully full. Her art is a reflection of her need for peace and quiet. She seeks to create a space of contemplation, solitude, and a visual opportunity for slowing down. She made the choice to use the color white in her work to eliminate some of the noise of life and exemplify the decision that "Less is more".

Henrik Sundqvist: The artwork is comprised of silkscreened photographs and drawings featuring motorized flip boxes assembled to chairs with faded sequenced patterns in the background. The images represent scenes of migration, war, escape, hope and solitude. Although timely today, the imagery speaks to a history of displacement that has been a constant throughout evolution.

The machines infer to two absent actors — a viewer (passive consumer) and a presenter (storyteller) — where the viewer statically consumes and the presenter seemingly provides the images. "Moving drawings" speak to a modern way of consuming information and the way in which we experience life — storytelling in milliseconds and fractions. Movement seems apparent but the entire scene appears to be frozen in time.

This work is a continuation of the time-based installation (currently on exhibit at the Delaware Art Museum), created by printmaker Henrik Sundqvist and sculptor David D'Orio. Animated drawings are presented as part of a larger device that simultaneously bombards the spectator with multiple simultaneous scenes. The artwork alludes to themes of re-education, re-telling, re-presenting, and a perceived loss of control of the meaning of truth. The short and inconstant glimpses aim to tell no real narrative and provide the viewer little in the way of contextual information — instead, the narrative is left open to discover.

JULY

Artists & Makers Studios 1 and 2 Present Four Exhibits at Two Locations for the Month of July (Rockville, MD) – Artists & Makers Studios on Parklawn Drive and Wilkins Avenue in Rockville are celebrating summer at two locations with four exhibits, featuring **Black Artists of DC (BADC)**, **Schroeder Cherry**, AnaMarie Paredes, and Christopher John Hoppe in the galleries of both studio centers. These four exhibits will open First Friday festivities between 6-9pm on July 6th, and will showcase resident artists' open studios for browsing as well.



Egungun by Gloria Kirk

Show me what you're working with 2 BADC—July 6-26, 2018

The exhibiting BADC artists are: **Tamara Agbegha, Lois Moore Blackwell, Daniel T. Brooking, Diane Small English, Carey Francis, Alanzo Robles-Gordon, Jabari Jefferson, Gloria C. Kirk, Eleisha McCorkle, Tonisha McCorkle, Janathel Shaw, Eugene R. Vango, Magruder Murray and Russell Simmons.**

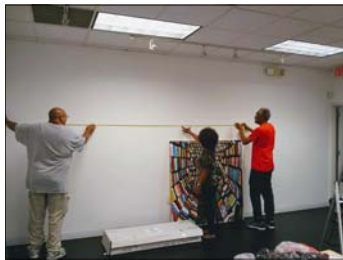
Also exhibiting are “Painted Stories on Wood” **Schroeder Cherry** “Folded” AnaMarie Paredes and “Picking Flowers” Christopher

John Hoppe.

Opening Reception 6:00 PM – 9:00 PM, Friday, July 6th, 2018

Artists & Makers Studios 1 11810 Parklawn Dr., Suite 210 Rockville, MD 20852 and Artists & Makers Studios 2 12276/12280 Wilkins Avenue Rockville, MD 20852

Below are some of the artists who volunteers to hang the exhibition and Gallery Director: Judith Heartsong.



Front row: Janathel Shaw, and Gloria Kirk, second row: Eugene R. Vango, back row: Magruder Murray, Gallery Director Judith Heartsong and Daniel T. Brooking.

Photos by Janathel Shaw



FEATURED ARTIST; AL BURTS, T.H. GOMILLION,
HAMPTON & SUSAN R. OLFUS, JR.

RSVP COLLECTORS
ART SHOW & SALE

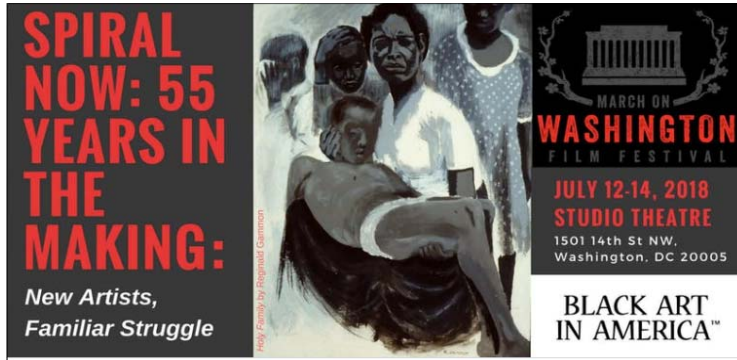
SAT. JULY 14, 2018 / 12 PM – 6 PM

SUN. JULY 15, 2018 / 1 PM – 6 PM

11704 CYGNET DRIVE WALDORF, MD. 20601

INFORMATION CONTACT: HAMPTON 301-737-2545 /holfus@aol.com

T.H. Gomillion, Hampton and Susan R. Olfus, Jr.



In partnership with March On Washington Film Festival, Black Art In America presents a curated visual arts experience, July 12th - 14th at the Studio Theatre, 1501 14th St NW, Washington, DC 20005

Our exhibit, *Spiral Now: 55 Years in the Making; New Artists, Familiar Struggle* is a group fine art show that will pair the works and stories from

some of the legacy artists and original members along with contemporary artists who are using their art and influence for social justice.

The art exhibit will highlight members of the Spiral group, a collective of artists including Romare Bearden, Charles Alston, Emma Amos, Norman Lewis, Reginald Gammon and Hale Woodruff formed in July, 1963.

Inspired by the pending March on Washington for Jobs and Freedom, the artists met weekly to discuss how they would participate in the March, and then the larger questions of the role of African American artists in politics and the Civil Rights Movement, as well as in the larger art world. They were active through 1965 and organized one group exhibition.

Hale Woodruff suggested the name "Spiral" in reference to the Archimedean spiral that "moves outward, embracing all directions, yet continually moving upward." It also represented them as a group of individual artists of diverse creative expressions, finding a common voice to address issues of cultural and social concern to all of them.

This exhibit will provide a platform for continuing awareness and public engagement as it relates to past and contemporary explorations in social justice, disparities in equality, and memory as healing through visual culture. This arts experience includes exhibition and programming. Artist exhibition guided tour and a panel discussion with avid collectors of works by African Americans and artists of color moderated by Najee Dorsey.

About the curator: Many descriptive titles could attempt to sum up the profile of Najee Dorsey - Artist, Founder and CEO of Black Art In America (BAIA), Collector, Producer and Arts Advocate would only be the tip of the iceberg. Those experiences and many more have shaped his unique perspective on the art market and its various art worlds. Najee has successfully carved out an individual space for himself. A world class artists having had multiple museum shows and with hundreds of collectors, a visionary having built BAIA with a digital footprint of over 200,000 followers and various highly engaged social media pages (BAIA, Do YOU Basel?, EveryThang Black and Garden Art for the Soul) as well as producing art shows in major markets of NYC, Miami, Kansas City, Houston just to name a few.

A tour and talk on the history of the Spiral Group, and background on their art pieces and those of the contemporary artists in the exhibit. Presenter: Najee Dorsey with featured artists Lavett Ballard, **Claudia Gibson-Hunter**, Michael McCoy and avid collectors **Juanita Hardy** and Jim Nixon.

Featuring works by contemporaries: Shawn Artis, Lavett Ballard, Jamaal Barber, Kevin Cole, Alfred Conteh, Najee Dorsey, Claudia Gibson-Hunter, Charly Palmer, Michael McCoy and Ronald Walton.

New Generation of Artists Weaves Common Threads for Community Empowerment

Spiral Now – 55 Years in the Making; New Artists, Familiar Struggle at March on Washington Film Festival
by Ayanna Najuma



Preparing for a blessing
by Kevin Cole

Thousands of people from around the country made a commitment to come to Washington, DC on August 28, 1963. Flights were over-booked, buses were backed up on highways and cars filled with young and old people were coming to make their voices heard – to address issues of equality and express hope. The voices were loud and Dr. Martin Luther King Jr. reminded whites and Blacks, as well as those from urban and rural communities of the importance of respect and how one should be judged by the content of their character not the color of their skin.

Several weeks prior to that memorable day in history called the March on Washington for Jobs and Freedom, a small group of African American artists with talent ranging from Abstract Expressionist to social protest painters got together to discuss how their creative voice could be utilized in the discussion around civil liberties. This group would later be called SPIRAL. It was a big question, one that no one knew the answer to. Additionally, there was dialogue regarding how their talent could aesthetically have an impact on society.

The dialogue went in many directions, some believing that the aesthetics of their work should speak for itself and for other artists in the group there was a conversation as to whether their identity and the substance of the work should have anything to do with the message of equity, equality, racism and a long list of concerns that are considered significant in the daily lives of African Americans.

Utilizing one's achievement and excellence to share the African American experience would have allowed those in the group, Romare Bearden, Hale Woodruff, Charles Alston, Norman Lewis, James Yeargans, Merton Simpson and younger artists Felrath Hines, Richard Mayhew and William Pritchard, Emma Amos, Reginald Gammon and Al Hollingsworth and later Calvin Douglas, Perry Ferguson, William Majors and Earle Miller to present the richness of their talent – sculpture, painting, photography and an infinite variety of artistic expression. Still the question is front and center to be answered.

“What is the identity of the African American artist in society?” It was discussed as far back as the Harlem Renaissance of the 1920's; the Harlem Art Guild of the 30's and we are still asking the question today.



Department of Justice or Injustice?
by Michael McCoy

One would believe that the group was originally formed to help African American artists begin to look at “how they wanted to be seen in society”, not how society was going to define and interpret the nature of their talent, skill and cultural experience. The idea of a person from another race or culture defining one’s identity and their work is hard to imagine; however, in reality this has been going for a very long time.

Some of the group believed that “fitting into” the art world was the answer and they did not want their work to be defined by race. Then, there were members like Richard Gammon that thought that one must define their own place in society, create their own voice and actually determine what contributions African American visual artist could actually make to the civil rights movement.

The members of SPIRAL could not come to an agreement in answering the age-old question. Romare Bearden, Hale Woodruff, Norman Lewis and young artist like Reginald Gammon and Emma Amos all realized that in order to make their voices known an exhibition must be hosted. The artists were not familiar with each other’s work and the idea of providing each other counsel and guidance was questionable and not necessarily welcomed; however, an exhibition was hosted presenting different bodies of work to show the collective expression of support toward equality. The exhibition was a success, but at the end of the day, the question never got answered and the connection between the artists started to weaken.

Now, 55 years later, one would think we are in a different universe and African American Art would be seen from a different viewpoint or perspective. Basically, that is not the case. Today, the social justice issues are presented differently, but conceptually are the same. Structuralism and institutional racism, police brutality, racial profiling and the list go on and on.

The 1960’s equity issues were addressed under the umbrella of the civil rights movement. In today’s world, it is Black Lives Matter, #MeToo movement, not to mention the concerns of the LGBTQ community. The issues, concerns, and labels that speak to the Black experience including love and empowerment are expanding.

On July 12, Black Art in America will host SPIRAL NOW: 55 Years in the Making; New Artists, Familiar Struggle at the March on Washington Film Festival in Washington, DC, an exhibition presenting the extraordinary work of contemporary artists Najee Dorsey, **Aziza Claudia Gibson-Hunter**, Kevin Cole, Alfred Conteh, Shaunte

Gates, Ronald Walton, Shawn Artis, Lavett Ballard, Jamaal Barber, Charly Palmer and Michael McCoy.



This is Not a Test
by **Shaunte Gates**

Today's contemporary artists may have asked the same question of those artists in the 1960's at some point in their career; however, trying to answer the question of who they are as a collective body, and in some regard how do they personally empower a society of people is still a question to be considered. For some, it is not a priority and for others it has become their life mission.

In society there are visionaries and others that implement and support their ideas. Then, there are groups of people that don't have a clue as to what their purpose in life is. These are people that sit on the sideline still waiting to understand what their path may be.

After years as a professional artist, Najee Dorsey asked the question, what is my purpose in this thing called life? After meditation and prayer, he heard a voice and realized that he had been given a gift, not only of being able to translate the stories artistically of those that looked like him, but to enhance the value of those that were given that same gift of artistic expression.

The question became, "How do I add value to the lives of those that create, appreciate and support the talent of African American visual artist? The answer was almost immediate. AM I NOT MY BROTHER'S KEEPER?

In 2010, Black Art in America (BAIA) was born. There is now an opportunity to connect artists, empower art collectors to support the work of African American artists, create dialogue between art historians, museums and galleries and educate those interested in African American art and culture.

After eight years BAIA is connecting folks from around the world and creating opportunities for sharing the talent of African American artists. Things are moving faster than the speed of light. Dorsey lives by the belief that knowledge and exposure allows one to stand on their own feet and be their own person. He is empowered by the words of President Obama who said "You be the change you're looking for". Change is underway, artists are empowered and the world will benefit from the talent this week at SPIRAL 55.

Aziza Claudia Gibson-Hunter believes that SPIRAL artist helped to inspire today's artist. Those artists were expressing political ideas through abstractions that provided

a narrative that was unique in a variety of ways. Through the inspiration of SPIRAL artists, we have been able to learn much more about who we are. We have been able to reach back and incorporate African aesthetics. African American artists today may be posing a personal question “how do I see myself, how do others see me, and how do I want to be seen”. These questions should have nothing to do with how they define themselves and their value to the planet.

According to Kevin Cole, African American artists have come along way and who and what they believe in is a personal decision in spite of the issues in society. Having a voice in the social justice world is important; however, the idea of politics has many surfaces, not by choice many times, but just by being Black, things get political.



What democracy looks like
by Najee Dorsey 2011

Based upon their work, these 21st Century artists and futurist feel a need to attack the societal issues of social and political oppression by providing the viewer with the opportunity to embrace the pain of the past and at the same time be empowered to eliminate the inequities of society by utilizing and observing the African American experience to create a feeling of power. Cole has created work that reminds of us of the racial violence that created pain and indignation caused by societal ills and at the same time takes us into deep thought regarding

the importance of visiting the ballot box in order to hold on to freedom.

We still ask the question, “What is the role as an African American artist and is there a need to call the work created Black Art?” There is no such thing as Black Art. Art is based upon the Black experience of the African American artist says Cole.

Charly Palmer presents work that shows the journey of empowerment through the African American life experience and the strength, pride and courage needed by African American icons to make change, as they remind the viewer of the determination required and what is necessary to move society to a point of equity and equality. His work does not always express positive stories along this walk because the journey has not always been a smooth one. Yes, there are many icons expressed in Palmer’s work; however, he would be remiss if he did not address the issues of society, police brutality, fighting for voting rights, knocking down the Jim Crow laws, as well as the beginning of this journey called slavery.

It is apparent that Palmer wants the viewer of his work to understand all of the chal-

lenges that divide us as a society, as he would say the US and THEM. Understanding his place as an artist appears to be clear. Empower the people and they will empower others. Pretty clear explanation.

Gibson-Hunter believes that “Black art is an umbrella of a universe of work. The vision is very narrow. We understand ourselves as a global people, rather than the limited definition that African American people are given. Society is trying to put the work in a box, and there is no box big enough to hold us. The images that we are producing are much more varied and are expressed in a variety of ways. “

Gibson-Hunter is not interested in telling people what to think from the work she produces, but to encourage people to both think and feel.

Is it possible that an artist is inviting people to step outside their comfort zone, to see their experiences differently, as well as be empowered to see the powerful visual messages that may be dividing us as a people, a country, and a world?

Comfort zones are different when we think of struggling for life and limb or when we talk about military service. Telling the stories of those that are on the battlefield, at a rally or on the picket line is something that Michael McCoy tells in first person having been in the military. Placing the viewer in the shoes of someone confronted by despair and war experiences allow one to understand the pain and embrace the importance of freedom in every facet of life. All of the ills of society show up when one starts to artistically express despair, mentally, psychologically and physically.

Gibson- Hunter reminds us, it is possible to have a collective understanding through contemporary art that encourages us to heal.

Is IT important, the IT being the long lists of questions that don't add value to the African American artist existence?

Why is it important to put a label on the work, on the talent, on the intellect and the skill?

Why is it important to ask who, how and why, as one looks up the words African American artist and African American art in the dictionary?

Will it add value to the work and determine their worth?

The best way to help the African American artist is to erase the thought that they need to be defined and stop asking the question. There is not a need to write a mission statement for a group of talented artists. They must understand their value and worth.

55 years and one is still wanting, looking to, and expecting validation. WHY and from WHOM?

Jamaal Barber poses the question “How do we move past oppression and being angry? Artistically, he looks at the word RACE and the type of system that has been created by America. The idea of healing the planet through understanding of color is his solution, black and white. He believes one cannot step out of oppression without understanding what Blackness is. It is a shared experience.

It is important to eliminate and remove the question from the minds of African American artists. Barber reminds us that being BLACK does not change when you are BLACK. Situations, times and dates may change, but history does not change. He reminds African Americans that the identity and profile of African Americans do not change, Same Song, Different Day.

It is for this reason that acceptance and self-love is critical to the future of African American artist and the question should be discarded. Each of the artist in the SPIRAL 55 exhibition have different backgrounds and different talent, but all worthy. As my mother used to say, “You are just as good as, but not better than.”

Currently, African American artists have expanded the creative voice of equity to present the image of African American women in society. Emma Amos was the only female member of SPIRAL. Today there are hundreds of women expressing the struggles and successes of women of African descent. Lavett Ballard so eloquently presents the history and struggles of African American women; however, she also shows the strength that it has taken to move forward in society and how their voice is being used now.

In today’s society, how African American women feel about themselves and how their men view them conflict. The women are seen as Mother, child or sex object. There is no question about how Lavett Ballard tells the stories of all kinds of African American women, their joys and their struggles. She is an advocate for women’s empowerment.

She creates work that shows African American women as strong and their actions, their voice and the development of the spirit is portrayed as positive. It is clear that there is self-love among the African American women expressed in the work. Ballard shows the historical journey of the African American women from the Middle Passage to today.

It is apparent that by removing the cloud from over the heads of African American

artists the sun will shine. The issue of business success and financial compensation will be par for the course in the future. Helping each other, understanding the dynamics of the art world is critical. Understanding and accepting the mind set that it is not about me. It truly is about the greatest good for the greatest number.

The future lies in the commitment to helping each other. If that happens the question that has been lingering around for 55 years will not exist. Take the time. What you are entitled to is always going to be yours.

Ayanna Najuma has been a public relations branding guru for more than 25 years. Her work and interest in social justice issues began as one of the original sit-inners in Oklahoma City and she also attended the March on Washington. She currently writes for numerous newspapers and magazines on art and has curated art exhibitions. She speaks around the country on race and culture issues and also issues impacting women and minorities.

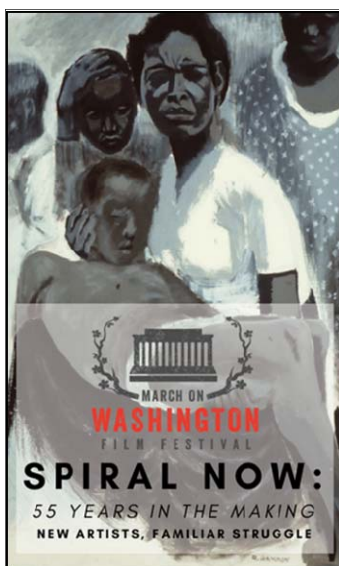
Black Art in America Presents: *In partnership with March On Washington Film Festival* **Spiral Now – 55 Years in the Making;** **New Artists, Familiar Struggle**

July 12 – 14 • Studio Theatre, 1501 14th St NW, Washington, DC 20005 — [more](#)

Thursday 7/12, 5:00 p.m. to 9:30 p.m.

Friday 7/13, 1:00 p.m. to 9:00 p.m.

Saturday 7/14, 10:00 a.m. to 5:00 p.m.





Francesca

The Art Show

New series

"The Beauty Within"

Saturday ■ July 21, 2018 ■ 5:30 PM

Washington Ethical Society ■ 16th & Kalmia Road Northwest ■ Washington DC

Including 40 pieces of Unframed works -- \$50-\$100


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ESTEBANDEMARION **JOELVINCII**

WED. JULY 26TH DRINK SPECIALS
★★★ 7-10PM

1410 14TH ST NW DC **BLK_MRKT_ART** 2017

Joel Innovinci



July Friday for the Arts! Features Great New Displays of Art, Thirteen Music Venues, Dance, Halifax Music Festival, & Ice Cream by the Cone

The July 2017 *Friday for the Arts!* brings us music, dance, art, entertainment, fun activities, food, ice cream by the cone, new beers, and spirits. There will be music in at least thirteen performing arts venues, including the **Halifax Music Festival**, and there will be great exhibits at the **Library**, **Walton Gallery**, **The Ward Center for Contemporary Art**, **Andrade's**, **Old Towne Studio 7**, and the **Petersburg Area Art League**.

Walton Gallery will be showing their great new exhibit, *Conversation Piece*, featuring the work of nationally-known artists **Bill Fisher**, **Jacquelyn Flowers**, **Jack Glover**, and **Michael Platt**. **The Ward** offers a new exhibit of work by one of the most respected of Petersburg-area artists, **Eugene Vango**, in addition to a continuing exhibits by **Carol Anna Meese**, entitled *Brand New Day*, and a newly hung show by **Sheila Maitland Holland** entitled *Rising*, as well as new work by **Bonnie Koenig**, by **Risegun Olomidun**, and by **Steve Gay**, and continues no fewer than ten other gallery exhibits, including work by **Rosamond Casey**, **Bobby English, Jr.**, **Mary Montague Sikes**, **James Timberlake**, **Clifton Dickens**, **Dolly Holmes**, **Mark Pehanich**, **Aimee Joyaux**, **Omni Waters**, and **Terry Ammons**, as well as at least twenty-five resident studio artists. The **Art League** will be opening two new exhibits: *Pastels All Around*, featuring work by members of the **MidAtlantic Pastel Society**, and a joint exhibit by **Marilyn Sirbaugh** and **Trudy Dunn**. **Joey Northrop** of **Morena Bohemia** will be displaying her *Rainy Day Series* at the **Library**. In addition, an exhibit of work by **Joey Northrop** will be on display at **Andrade's**. A retrospective exhibit of work by **Ken Graves** will be shown at **Abigail's Antiques**. An exhibit of work by **Denise Shriver Tipton** will be on display at the **Old Towne Studio 7**.

Richmond poet **Anne Poarch** will be signing copies of her new book, *Flight: of butterflies, and robins, and other winged dreams*, at the **Art League**. **Old Towne Studio 7** will be celebrating its *1 Year + 1 Week Anniversary*. **Petersburg Provisions** will offering ice cream cones on a hot July evening. The **Art League** will present the **Tri-Cities Soul Dancers** in the **Art Park**. **Ehrman Tapestry** will have its first *Friday for the Arts!* opening. **Tantrum Tattoos** will be offering free henna tattoos. **Ammo Brewing** will encourage the creation of art during the course of the evening.

The **Eleventh Annual Halifax Music Festival** will take place on the **Avenue**, with performances Friday evening by **Doug Evans & Soul Logistics**, **James Tynes & the Triple B Band**, **Yaminah Lhetreal**, and the **Soul Mellow Band & Show**. **The Ward Center** will present a performance by popular singer **Jocelyn Oldham**. **Iris Schwartz** will perform on the flute at the **Art League**. **Mama Juana** will be at **Old Towne's Alibi**, **Bobby Horne** at **Abigails**, **Rudy Faulkner & Friends** at **Croaker's Spot**, the Sinatra-style crooner **Joe LaLuna** at **Maria's**, **Way Down South** at **Old Towne Studio 7**, the **Scott Wood Band** on the **Patio** at **Andrade's**, **Steve Brooks & Casey Bowman** in the **Martini Lounge** at **Wabi Sabi**, and **Sayer McShane** in the **Music Room** at **Wabi**. **Shelly Bonet** will be performing with **Scott Harriton** at **DJ's Rajun Cajun**. And the Scottish singers of **Clan Haggis** will be performing in at **Tramonto Ristorante**. Music this month from six to one!

<<<MORE>>>

Michael Platt and Eugene Vango

AUGUST

Congratulations to Jabari C. Jefferson.

Judith Heartsong, of Artists and Makers Studio, offered Jabari an exhibition after seeing his work in the BADC exhibition: *Show Me What You're Working With 2*.

Jabari C. Jefferson

Exhibit Title: *This Place*

Merge Gallery

Artists & Makers Studios 2 - 12276 Wilkins Avenue, Rockville, MD 20852

August 3rd - 29th

Opening Aug 3rd, 6-9pm



This Place presents a series of paintings in oil and mixed media. These works highlight figures engaged in the exact moments of realization within their captivating environment. *This Place* is not a physical space, but a representation of internal reflection. My goal is to create an open perspective of mystery and ambiguity in hopes of capturing the moment in an array of shifting context.

Rehoboth Art League's Fine Art and Craft Outdoor Show, August 4-5 & 11-12, Rehoboth Art League, Rehoboth, DE., – a juried event- with more than 130 artists and artisans from the Mid-Atlantic region displaying and selling their fine art and fine crafts amidst the 3.5-acre historic wooded location in Henlopen Acres. Many of the artists will offer demonstrations of their creativity.

The Outdoor Show is not just an art show but is a fun summer event for the family with great food, music, face-painting, artist demonstrations, two art exhibitions in the galleries, the historic Homestead and gardens to stroll through. Artists included: **T. H. Gomillion**.

The *Annual August Art Exhibit at Friendship Gallery* in Chevy Chase opens on August 6, and closes, Saturday, September 1. Come and meet the artists at a Reception on Sunday, August 12, from 11:30 AM to 1:30 PM.

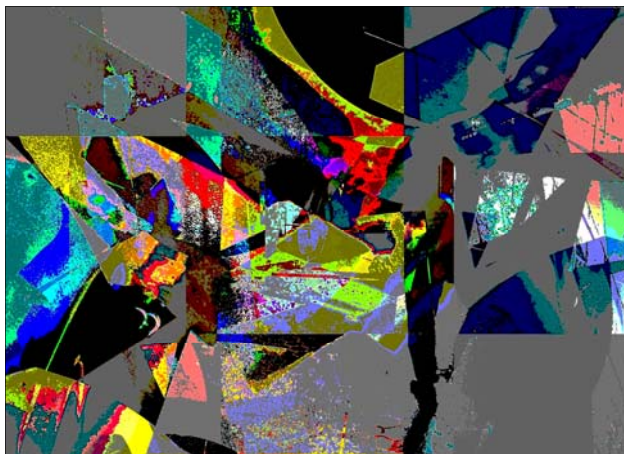
4433 South Park Ave. Chevy Chase, MD

The August show traditionally includes artists of all ethnic and socio-political backgrounds, producing new and exciting works of art in a variety of media. The annual exhibit is meant to find new artists and showcase them with our seasoned veterans, bringing them into the Friendship Gallery artists' non-official collective.

This Summer's exhibit promises to be our best to date.

Artists showing in the August Art Exhibit:

Stanley Agbontaen
Tayo Adenaike
Laura Aikman
Lily Banning
Llewellyn Berry – Exhibit curator
Mari Craig
Thomas Dade
Susan Fattig
Patsy Fleming
Eden Hansen
Margaret Halpin
Merrilee Harrigan
Aziza Claudia Gibson Hunter
R. Lorin Asher Love
Janet Whitted McCormack
Barbara Hughes Meima
Carol Morgan
Hope Myers
Richshaad Ryan
Carolyn Jackson Sahni
Romonika Sharan
Millie Shott
Preston Slater
Elizabeth Smith
Lily Spandorf
Narissa Steel
Kamala Subramanian
Michael Syphax
Chantale Wong



Homage to Gilliam, 2018 Llewellyn Berry
Layered Digital Media on Textured Paper

Film and Q&A with **Uzikee Nelson**



When Saturday, August 4, 2018, 2 – 4 PM
Venue Anacostia Community Museum
Event Location Program Room

Filmmaker Doug Harris's new documentary, *Uzikee, Washington, DC's Ancestral Sculptor* (2018) explores the life of sculptor **Uzikee Nelson** (pictured), whose public art infuses African design and aesthetics into people's everyday subconscious culture in and around the Washington, DC area. Screening will be followed by a Q&A led by Uzikee Nelson.

Details Register online or call 202.633.4844



Born at the Bottom of the Ship, explores the identity of the descendants of Africans brought to America, and how that identity still exists in the new tribe; Blacks, who are uniquely African American while also being considered neither. This work is especially important because, this is an age where Blacks are able to define their experience, and express the emotion of their day to day through the arts.

James Terrell and **Zsudayka Nzinga Terrell** are a husband and wife team of visual artists living in Washington, DC. They paint afrofuturist abstract portraits. Both artists have been featured in galleries and museums across the country. In 2017, James received the East of the River Distinguished Artist Award. Over the last 2-years, they have released a line of home goods and clothing featuring their art.

Join us on Friday August 10 for the art opening 6pm-9pm and Saturday September 1, 2018 from 4-5PM for an intimate artist talk with James and Zsudayka. Both events are free and open to the public.

SEPTEMBER

In celebration of the 15th Anniversary of BlackRock Center for the Arts the exhibition *Recollection* features select artists who have presented their work in the galleries during the past 15 year.

SEPTEMBER 8 – OCTOBER 13, 2018

BLACKROCK OPEN HOUSE:
SATURDAY, SEPTEMBER 8, 2018
11:00 AM – 2:00 PM

GALLERY RECEPTION:
SATURDAY, SEPTEMBER 15, 2018
2:00 – 4:00 PM

Artists include: **Claudia Aziza Gibson-Hunter.**



HILL CENTER GALLERIES

Cecilia Armellin: Wink on Asia | Cedric Baker: Soul Searching...Transitions in Soul
Sally Canzoneri: Then - And Now | Alec Dubro: Hearts in Atlantis
Aziza Claudia Gibson-Hunter: Playing to WIN
JoEllen Murphy: The Vibrant Landscape

September 27, 2018 - January 6, 2019
Opening Reception: Wednesday, October 3, 6:30-8:30 pm

Hill Center Galleries - 921 Pennsylvania Avenue SE - HillCenterDC.org - Galleries@HillCenterDC.org



Cecilia Armellin

Cedric Baker

Sally Canzoneri

Alec Dubro

Aziza Claudia Gibson-Hunter

JoEllen Murphy



HILL CENTER GALLERIES OPENING RECEPTION

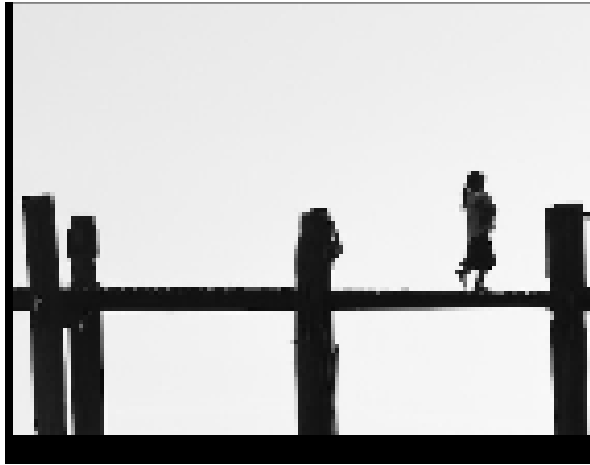
Wednesday, October 3, 6:30-8:30 pm



Hill Center Galleries cordially invites you to an opening reception with the artists as we celebrate a series of solo exhibitions featuring:

Cecilia Armellin
Cedric Baker
Sally Canzoneri
Alec Dubro
Aziza Claudia Gibson-Hunter
JoEllen Murphy

Exhibitions run through January 6, 2019



Cecilia Armellin: *Wink on Asia*



Cedric Baker: *Soul Searching...Transitions in Soul*



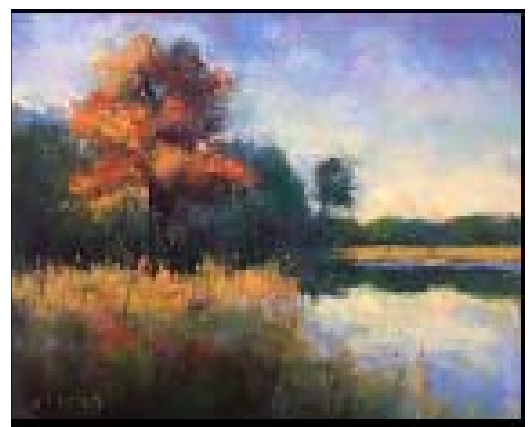
Sally Canzoneri: *Then - And Now*



Alec Dubro - *Hearts in Atlantis*



Aziza Claudia Gibson-Hunter: *Playing to Win*



JoEllen Murphy: *The Vibrant Landscape*

Solo Exhibits featuring Amber Robles-Gordon opens at WC's Kohl Gallery

Aug 28, 2018Top of Form

AMBER ROBLES-GORDON

CHESTERTOWN — The Kohl Gallery at Washington College kicks off the 2018-19 academic year with a solo exhibit *Material-isms: the cultivation of womanhood and agency through materiality*, featuring Washington, D.C.-based mixed-media artist Amber Robles-Gordon.



The exhibit features assemblage and installation works created from a range of found objects and textiles.

Opening on Thursday, Sept. 6, 2018 with a public reception from 4:30 to 6:30 p.m., "Material-isms" will run through Oct. 10. Robles-Gordon will also deliver a public talk in the gallery at 3 p.m. Thursday, Sept. 13.

According to a news release, Robles-Gordon's artistic practice draws upon the often-paradoxical experiences of her gender, ethnicity and social and cultural influences, including her Latino, African and Caribbean heritage.

The release states, what the artist calls "hybridism" is reflected in her varied material strategies and vibrant use of color, often invoking a spiritual and energetic sensibility.

"Materials intrigue me, but colors uplift and excite me," Robles-Gordon said in a 2017 interview with Bmore Art Magazine.

"Material-isms" will highlight Robles-Gordon's spirited use of a bold color palette in a series of mixed-media and installation works that conjure themes of femininity and masculinity, duality, spirituality and the natural and cultural environment.

Robles-Gordon earned her Masters in Fine Arts from Howard University and has more than 15 years of experience as a practicing artist, curator and arts educator.

Her work has been reviewed or featured in *The Washington Post*, *Washington City Paper*, *Hyperallergic*, *Huffington Post*, *ebony.com*, *The Miami Herald*, *Bmore Art Magazine*, *Support Black Art* and *Callaloo: Art and Culture in the African Diaspora*, among other publications.

Robles-Gordon's work has been exhibited throughout the U.S. and in Germany, Italy, Malaysia, London and Spain. She has created temporary and public installations for the DC Commission on the Arts and Humanities, the Northern Virginia Fine Arts Association, Howard University, The Schomburg Center for Research in Black Culture, Washington Project for the Arts, Salisbury University and Martha's Table.

In 2012, Robles-Gordon was selected for *Under the Influence*, in association with the Corcoran Gallery of Art's 30 Americans exhibit. As an arts advocate, Robles-Gordon has served the Washington, D.C. regional arts community as an active member of Black Artists DC, serving as exhibitions coordinator, vice president, and president. She is also the co-founder of *Delusions of Grandeur Artist Collective*.

Kohl Gallery is located on the first floor of the Gibson Center for the Arts at Washington College in Chestertown, Maryland. The gallery is open Wednesday through Friday 1:30 to 5:30 p.m.; Saturday and Sunday noon to 4 p.m. For more information, email: kohl_gallery@washcoll.edu.



Glenda Richardson at the unveiling at the Benjamin Banneker Museum. So proud of our African American Quilters of Baltimore team. Our quilt will be on permanent display in the main hall.



Glenda Richardson

Gallery shots from Elixir exhibition at Joan Hisaoka Gallery
1632 U Street, NW, Washington, DC 20009

Opening reception Thursday, September 13. 7-9 pm
Exhibit runs through October 20th, 2018.

Programming includes a Curator and Artists' Talk with **Schroeder Cherry** joined by participating artists, as well as a Healing Arts Workshop conducted by participating artist, Sobia Ahmad.

Visit site for details: www.joanhisaokagallery.com.

Elixir: Artists Respond to Making and Healing

Curated by Schroeder Cherry, Ed.D.

September 13 - October 20, 2018

Opening Reception:
Thursday, September 13, 2018

Curator and Artist Talk:
Saturday, September 22, 2018

Throughout history, artists have used their creative spirit in the pursuit of catharsis - sometimes as an empathetic tool for the viewer, or as a very personal creative journey. This pursuit comes in many forms: social awareness, beauty, language, sadness, and joy. All of these emotions can splash across a canvas, move in three dimensions, or emulate in sight, sound, and movement. Most importantly, the inspiration, when manifested in form creates the ability to heal, not only for the artist, but the viewer as well.

This thoughtful group exhibition is curated by renowned Baltimore artist, puppeteer, and museum educator Schroeder Cherry. Each artist selected to participate illustrates a personal healing journey through art making. Whether emotional, physical, psychological, or spiritual, the stories depicted here in various mediums speak to the power of art and healing. Smith Center for Healing and the Arts is deeply appreciative of the artists who share their stories.



Special thanks to our sponsors



1632 U St NW | Washington, DC 20009
www.joanhisaokagallery.org | 202-483-8600
Gallery Hours: Thurs. - Fri., 11am - 5pm
Sat., 11am - 3pm, and by appointment

Featured Artists

Sobia Ahmad, Maremi Andreozzi, Kasse Andrews-Weller and Michael Green, Anne Bouie, Virginia Daley, Oletha DeVane, Michael Fischerkeller, Pat Goslee, Sarah Hull, Amy Kitchin, George Lorio, Greg Metcalf, Marla McLean, Lenett NefFahtiti Partlow-Myrick, Darien Reece, Dee Shirley, Wendy Sittner, Hillary Steel, Ann Stoddard, Linnea Tober, Marite Vidales, Theresa Walker, and Chelsea Williams.





Marvin Sin, and Akosua Bandele

Hill Center Galleries Opening Reception, Washington, DC, Wednesday, October 3 @ 6:30 pm - 8:30 pm. Celebrating the opening of six new solo exhibitions at Hill Center Galleries.

Alec Dubro | 1960's photographs

Sally Canzoneri | lenticulars

Cedric Baker | figurative and abstract paintings

JoEllen Murphy | pastels

Aziza Claudia Gibson-Hunter | mixed media

Cecilia Armellin | photography

Show Dates: September 27, 2018 – January 7, 2019

RECOLLECTION

CELEBRATING 15 YEARS OF EXHIBITIONS AT BLACKROCK CENTER FOR THE ARTS



SEPTEMBER 8 – OCTOBER 13

MEET THE ARTISTS RECEPTION
SAT, SEPT 15 | 2 – 4 PM | FREE

As part of a year-long celebration commemorating the 15th anniversary of BlackRock Center for the Arts, the nonprofit arts center is pleased to present *Recollection*, an exhibition featuring a selection of artists who have shown in our galleries during the past 15 years. On display in both the Kay Gallery (main level) and Terrace Gallery (upper level) are a range of works which include drawing, painting, collage, sculpture, photography, printmaking, assemblage, glass, fiber, clay and wood. The exhibiting artists include:

Fran Abrams
Christian Benefiel
Ronald Beverly
Sabine Carlson
Eric Celarier
Chris Chernow
Chayo de Chevez
Lesley Clarke
Bobby Coleman
Jacqui Crocetta
Joel D'Orazio
Catherine Day

Oletha DeVane
Lisa Egell
Ric Garcia
Mark Gialmo
Aziza Claudia Gibson-Hunter
Carol Brown Goldberg
Lee Goodwin
Pat Goslee
Matthew Grimes
Sean Hennessey
Ellen Hill

Scott Hutchison
Melanie Kehoss
Kit-Keung Kan
Zofie King
Chee Kung
Renee Lachman
Amy Lin
Tamryn McDermott
Anne Marchand
Greg Minah
Lincoln Mudd
Cory Oberndorfer

Beverly Ryan
Deanna Schwartzberg
Mike Shaffer
Bobbi Shulman
Ellen Sinel
Michael Enn Sirvet
Diane Szczepaniak
Marsha Staiger
Renee Van der Stelt
Sharon Wolpoff
Jenny Wu
Joyce Zipperer



12901 TOWN COMMONS DRIVE, GERMANTOWN, MD 20874 | 301.528.2260 | BLACKROCKCENTER.ORG

GALLERY HOURS: MON – SAT | 10 AM – 5 PM | OPEN EVENING & SUNDAY HOURS DURING CLASSES & PERFORMANCES

Aziza Claudia Gibson-Hunter

Works by 47 Artists Featured in “Recollection: Celebrating 15 Years of Exhibitions at BlackRock Center for the Arts”

*Special gallery exhibit on view **through October 13** at nonprofit arts center located in Upper Montgomery County*

EXHIBIT LOCATION:

Kay Gallery (main level) & **Terrace Gallery** (upper level)

BlackRock Center for the Arts

12901 Town Commons Drive, Germantown, MD 20874

As part of a year-long celebration commemorating the 15th anniversary of BlackRock Center for the Arts, the nonprofit arts center presents “Recollection,” an exhibition featuring a selection of artists who have shown their work in their galleries during the past 15 years. On display in both the Kay Gallery and the Terrace Gallery, the “Recollection” exhibit includes pieces by 47 artists in a range of media from drawing, painting, collage, photography, and printmaking to works of sculpture, assemblage, glass, fiber, clay and wood.

Drawings in the exhibit have often been developed through a stream-of-consciousness process where dense imagined foliage is outlined by black paint pen in “What We Cannot Touch” by Carol Brown Goldberg, improvisational ink lines define a space between gravity and weightlessness in “Riff I” by Chee Kung, delicate linked circles frame or are obscured beneath holes cut in the multi-layered “Melpomenia’s Edge” by Amy Lin, or graphite drawings of black rocks allow viewers a live comparison with the actual subjects in “Point, Line & Stone I & II” by Renee Van der Stelt. Paintings on display include those that freeze the action as when artists pour, spin and tilt the canvas to put paint in motion in “the very outset” by Greg Minah and “Lumen Naturae” by Anne Marchand, gentle brushstrokes of ink and watercolor on rice paper manage to momentarily halt the powerful flow of waterfalls in “Falling Water CXVII” by Kit-Keung Kan, and transparent glazes of oil paint capture the sequential motion of shifting glances in the portrait “The Decision” by Scott Hutchison.

Traditional brushwork dances across the reflective surface of a sublime waterscape in “Revisiting” by Lisa Egeli, or highlights the unexpected beauty found at the rear of a building in “Alley Back of Second Street” by Sharon Wolpoff, but bursts of spray paint encase a treat in a frozen haze in “Strawberry Shortcake” by Cory Oberndorfer. Photographs range from a still and quiet scene on the C&O Canal in the silver gelatin print “Lock 7 in Fog” by Lee Goodwin to the vibrant and dynamic swirl of light tracking movements made by dancers in “Aurora #7” by Ronald Beverly.

Collage and assemblage works transform found objects as they are combined to examine gentrification in “We Knew There Was a Plan” by **Aziza Claudia-Gibson Hunter**, or to explore the science and psychology of drug studies in “Nocebo” by Zofie King, and simply take on a visual role as wood and ivory piano keys removed from their instrument form a flared skirt in “Span” by Renee Lachman and the collection of circuit boards collected from discarded electronic devices create a topographical landscape in “Network AVC #1307” by Eric Celarier. Sculpture in the exhibit often gives new life to unexpected materials as do the pen caps used as handlebars for a sleek tricycle that doubles as an unwearable high-heel shoe in “Hell on Wheels” by Joyce Zipperer and the lengths of plastic weed wacker line that makes an elegant fashion statement when woven and burned at the ends in “Nina Chair” by Joel D’Orazio, or the 3D printed self-portrait cast in iron to form the “head” of a hammer that was used to pound the nail on display in “Studio, Practice” by Christian Benefiel.

Since opening in the fall of 2002, BlackRock Center for the Arts has been continuously presenting a vibrant series of solo and group exhibitions highlighting the work of hundreds of visual artists from across the Metropolitan Washington and Baltimore area and the Mid-Atlantic region. Each year the community has the opportunity to connect and engage with both emerging and established artists presenting their work in the nonprofit center’s two beautiful gallery spaces. This special exhibition seeks to celebrate all

of the talented artists who have shown their work in the galleries at BlackRock during the past 15 years by displaying a variety of works that is clearly only a small sampling. The exhibition "Recollection: Celebrating 15 Years of Exhibitions" was curated by Anne Burton the Gallery Director at BlackRock. This special group show will be on view through Saturday, October 13, 2018 in both the Kay Gallery, located on the main level, and the Terrace Gallery, located on the upper level, at BlackRock Center for the Arts in Germantown, MD. Admission to the exhibitions and the galleries at BlackRock is always free.

To learn more about the exhibiting artists, please visit their websites:

Fran Abrams | www.franabrams.com

Christian Benefiel | www.christianbenefiel.com

Ronald Beverly | <http://boxlightstudios.com>

Sabine Carlson | www.sabinecarlson.com

Eric Celarier | www.ericcelarier.com

Chris Chernow | www.chrischernow.com

Chayo de Chevez | <https://chayodechevez.co/>

Lesley Clarke | www.lesleyclarkeart.com

Bobby Coleman | www.bobbycolemanart.com

Jacqui Crocetta | www.jacquicrocetta.com

Joel D'Orazio | www.joeldorazio.com

Catherine Day | www.catherineday.net

Oletha DeVane | www.olethadevane.com

Lisa Egeli | www.LisaEgeli.com

Ric Garcia | www.ricgarciastudio.com

Mark Giaimo | www.markgiaimo.com

Aziza Claudia Gibson-Hunter | <http://gibsonhunterstudio.com/>

Carol Brown Goldberg | www.carolbrowngoldberg.com

Lee Goodwin | www.leegoodwin.com

Pat Goslee | <http://patgoslee.com/>

Matthew Grimes | <https://matthew-grimes.format.com>

Sean Hennessey | <http://seanhennesseyart.wixsite.com/sean-hennessey>

Ellen Hill | www.ellenhillart.com

Scott Hutchison | www.scotthutchison.com

Melanie Kehoss | www.kehoss.com

Kit-Keung Kan | <https://artofkitkeungkan.wordpress.com>

Zofie King | www.zofieking.com

Chee Kung | www.kungcheekeong.com

Renee Lachman | www.msac.org/artists/renee-lachman

Amy Lin | www.amylinart.com

Tamryn McDermott | www.tamrynmcdermott.com

Anne Marchand | www.annemarchand.com

Greg Minah | www.gregminah.com

Lincoln Mudd |

Cory Oberndorfer | www.coryoberndorfer.com

Beverly Ryan | www.beverlyryan.com

Deanna Schwartzberg | www.deannaschwartzberg.com

Mike Shaffer | <http://mikeshafter.net/>

Bobbi Shulman | www.bobbishulman.com

Ellen Sinel | <http://ellensinel.com/>

Michael Enn Sirvet | <https://sirvet.com>

Diane Szczepaniak | www.dianeszczepaniak.com

Marsha Staiger | <http://www.marshastaiger.me>

Renee Van der Stelt | <https://reenevanderstelt.com/>

Sharon Wolpoff | www.sharonwolpoff.com

Jenny Wu | www.jennywu.art

Joyce Zipperer | www.zipperer-sculpture.com

ABOUT BLACKROCK CENTER FOR THE ARTS: BlackRock Center for the Arts is a cultural cornerstone and the leading venue for the performing and visual arts in Upper Montgomery County Maryland. Since 2002, the nonprofit arts center has been providing the community with diverse performing arts programs, free gallery exhibitions and arts education experiences in a welcoming and intimate setting close to home. The dynamic facility houses two art galleries presenting more than 15 exhibitions per year, two theaters presenting more than 30 performances per year, and numerous classrooms and studios where year-round classes, workshops and camps in the performing and visual arts are offered for all ages.

In the galleries: The American character, as molded by 11 female artists

Jennifer Ling Datchuk's "Wyldflower," on view at the District Clay Center & Gallery. (Ansean Seale/Jennifer Ling Datchuk/The District Clay Center & Gallery)

By Mark Jenkins

September 7

As might be expected of a show that includes twinned miniatures of the Statue of Liberty, "US: Emerging Voices in Clay" addresses the American character. Or perhaps that should be characters. New Yorker Natalie Arbalez's unheroic brown-clay replicas represent just one of the perspectives in the 11-woman exhibit at District Clay Gallery.

Curated by Philadelphia ceramicist Roberto Lugo, "US" reaches across the country and into various heritages. It also includes artists who combine clay with unusual and sometimes inelegant materials.



Raven Halfmoon's "Wolf Leads the Caddo People." (Raven Halfmoon/The District Clay Center & Gallery)

A good example of all those attributes is Jennifer Ling Datchuk, a Chinese American Texan. She contributes a jump-rope whose ceramic handles are linked by a long braid of straight black hair, as well as a white porcelain Buddha who laughs as children climb on him. The latter appears traditional, but the climbers are girls rather than boys, as is customary of such figures in China.



Raven Halfmoon, originally from Oklahoma, draws on American Indian lore for the show's most mythic piece: a black wolf with human hands protruding from its mouth. Christina Erives recalls the Mexican foodways of her L.A. upbringing with ceramic facsimiles such as a series of fried eggs. Philadelphia's Amanda Schneider marries old and new with vases whose style emulates ancient Greece but that illustrate contemporary mating rituals.

The most potent contrasts of craft, theme and materials are in Natalie Kuenzi's garden of porcelain roses, woven into a quilt of plastic strands found on Philly streets. The flowers are white, gray or black, while the castoff synthetic fibers boast a rainbow of hues. Not content to choke Mother Nature, plastic trash also plunders her colors.

US: Emerging Voices in Clay Through Sept. 23 at [District Clay Gallery](#), 2414 Douglas St. NE.

Terrell and Nzinga

On first look, the Afrofuturist paintings of **James Terrell** and **Zsundayka Nzinga** appear more similar than different. The married artists, whose "Born at the Bottom of the Ship" is at Honfleur Gallery, both make portraits with vivid colors and bold patterns. Forms are often outlined in black lines, so the compositions resemble stained-glass windows, but with the giddiness of psychedelic posters. Although most of the subjects aren't identified, Terrell's include Jimi Hendrix and Jean-Michel Basquiat.

The local duo's one collaboration depicts a woman with a massive blue-green Afro festooned with flowers. The picture's large blocks of bright color are more characteristic of Terrell, while the realistic touches, including the brown skin tones, are typical of Nzinga. Her paintings are often darker, with more areas of black and near-photographic details punctuating the stylized whole. Where Terrell incorporates complex patterns that suggest ritual body paint, Nzinga uses simpler ones akin to fabric stitching.

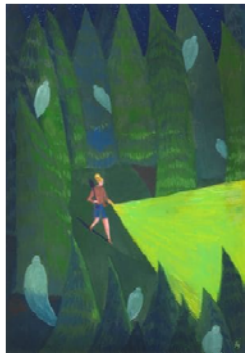
But in a sense both artists sew scraps together. Their subject is the identity of people who are, as a gallery note says, "uniquely African American while also being considered neither." There's a sense of fragmentation, but the pieces are reassembled with vigor and flair. **Born at the Bottom of the Ship: An Exploration of the Culture of Being Black in America** Through Sept. 15 at [Honfleur Gallery](#), 1241 Good Hope Rd. SE.

Helina Metaferia's "Mythological Quest 1." (Helina Metaferia/Hamiltonian Gallery)



On visits to the National Gallery of Art, Helina Metaferia doesn't simply accept the worldview the institution represents. The artist, a native Washingtonian of Ethiopian lineage, responds viscerally. In three videos in "Refiguring the Canon," her Hamiltonian Gallery show, she performs in front of works at the National Gallery or the Massachusetts Museum of Contemporary Art. By asserting her presence, she challenges the accepted story of Western greatness.

In addition to swaying skeptically through the halls of culture, Metaferia inserts herself into art history by covering one of Hamiltonian's walls with collaged copies of art magazines, all from the 1980s, the decade in which she was born. She sticks Afrocentrists's quotations on the wall and pastes pictures of her own eyes over those of Art News' famous-artist cover subjects. Such subversions are actually in the Western mainstream, or at least one rivulet of it. Marcel Duchamp, the godfather of artistic pranksters, is known for drawing a mustache on a Mona Lisa copy. The difference is that Metaferia uses her own face and body to represent more than just herself. She's dancing for everyone who has been excluded.



Refiguring the Canon Through Sept. 15 at [Hamiltonian Gallery](#), 1353 U St. NW.
LA Johnson

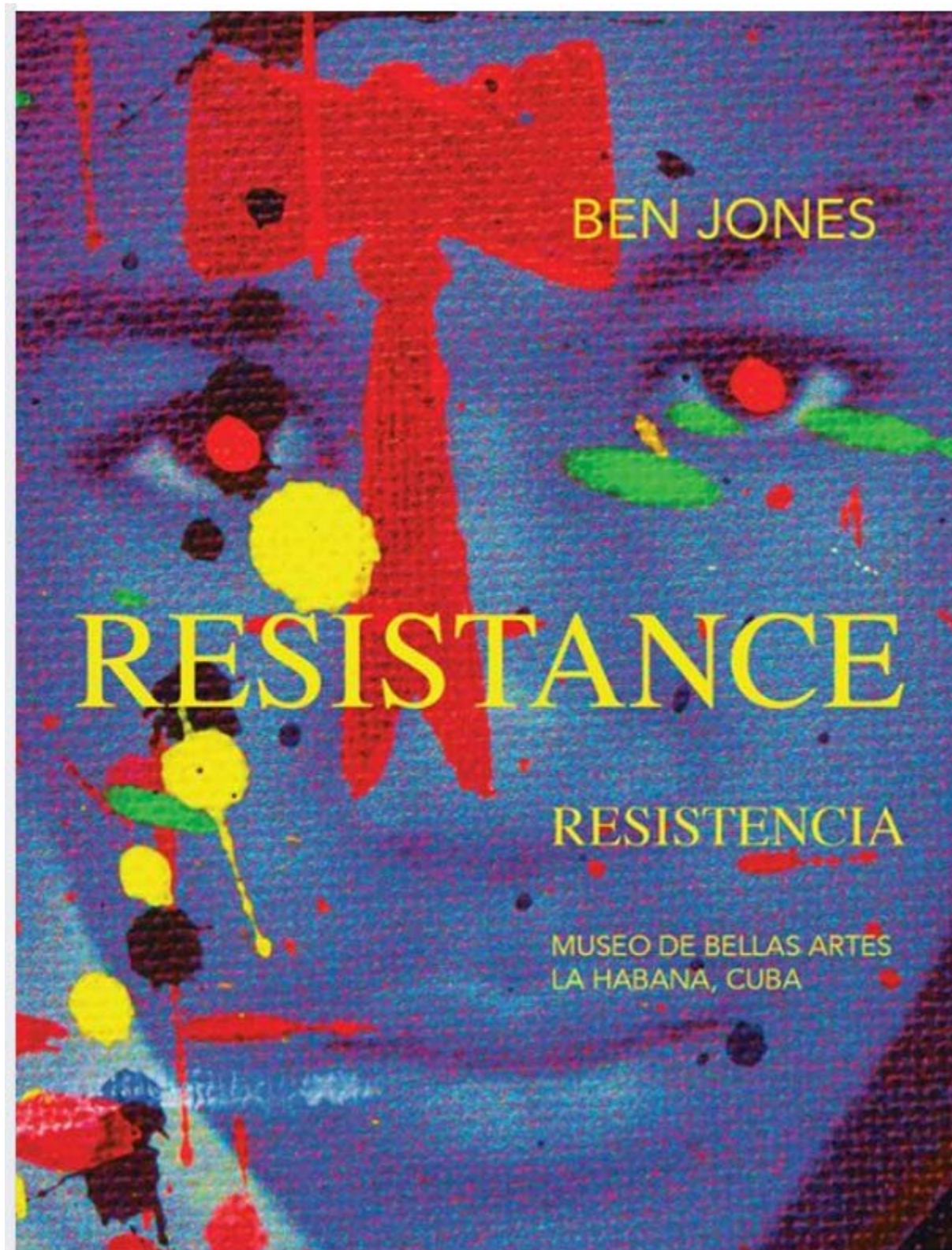
From LA Johnson's "Future Ghosts." (LA Johnson/Los Origins Gallery) Tigers lurk in high grass, and boaters paddle on a river that's actually a snake. These are among the magical realist scenarios in LA Johnson's "Future Ghosts," but her Lost Origins Gallery show is mostly populated by female nudes in balletic poses. These elementary figures, which suggest the influence of Henri Matisse's cutouts, are often grouped in interlocking arrangements. Their individuality is conveyed by skin tones that include not only pink and brown, but also green, orange and fuchsia.

This is the first solo show for Johnson, who does illustrations for NPR's website and organizes pop-up exhibitions. She's showing a few acrylic paintings on canvas, but most of the pictures were rendered on paper in gouache, a water-based paint that allows the spontaneity of watercolor while offering more vivid hues. There's nothing spectral about Johnson's subjects, whose earthy vitality combines with a neon-bright palette. The future ghosts are full of life. **LA Johnson: Future Ghosts** Through Sept. 22 at [Lost Origins Gallery](#), 3110 Mt. Pleasant St. NW.

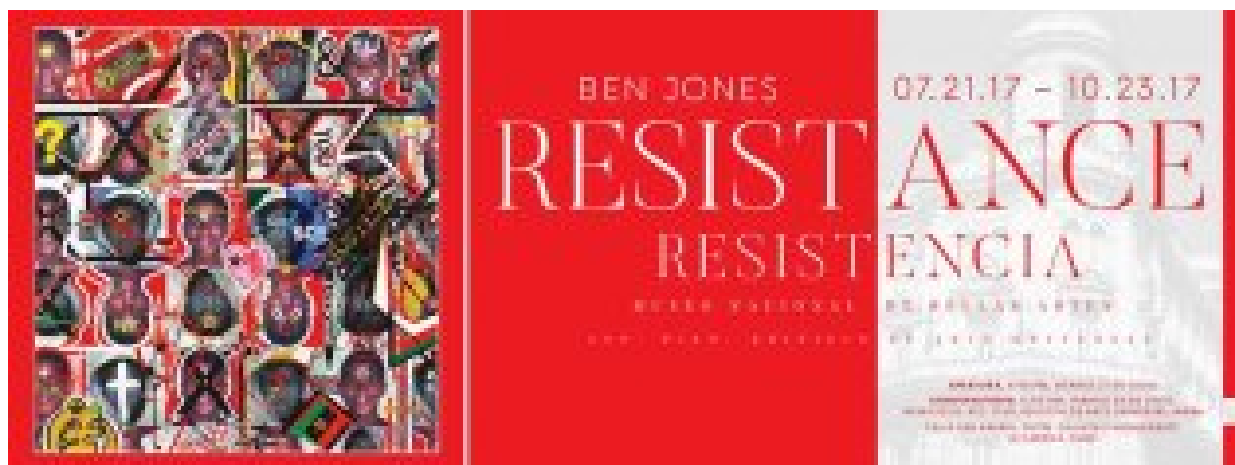
Tom Walsh

Among the hallmarks of Tom Walsh's abstractions, according to the title of his Martha Spak Gallery show, are "Rhythmic Lines With Distinction." A more evocative term would be streaks, which conveys the wateriness of the local artist's gestures. He alternates between horizontal and vertical and sometimes bisects his works or places boxes within boxes. What holds the eye, though, are the fluid details, translucent colors and mineral-like textures. His pictures are geometric in format, but their most appealing nuances appear organic.

Rhythmic Lines With Distinction Through Sept. 24 at [Martha Spak Gallery](#), 40 District Sq. SW.



Ben Jones



"CONVERSATION: CULTURE" - VISIONARIES SPEAK

*A Project to Document & Share the Thoughts and Expressions
of the Visionary Leaders of Our NU world*



*September 23rd is a Birthday
I share with, John Coltrane, &
Ray Charles. This year at the
intesection of my 70th Birthday
and 50th Anniversary, I have
invited a few friends, colleagues
and collaborators to talk about
the importance of "Our Culture"
in their lives and OURS.*

You're Invited, and Included

*Let's Talk.....
Comments will be recorded.*

SUNDAY, SEPTEMBER 23, 2018
2PM - 4PM

@
THE ARTISTS LOFTS
3311 RHODE ISLAND AVE
MT. RAINIER, MD 20712

JANUWA MOJA - AYANNA GREGORY - MICHAEL ANTHONY BROWN
RAMONA EDELIN - MARVIN SIN - AKOSUA BANDELE
MARK BOLDEN - YOU

Januwa Moja, Ayanna Gregory, Michael Anthony Brown, Marvin Sin, and Akosua Bandele



VISIONS OF A RAISIN IN THE SUN

OPENING RECEPTION

September 29 5pm-7:30pm
Arena Players Gallery & Exhibition Space
801 MCulloh St.



Claudia Aziza Gibson-Hunter

Baltimore, MD

Gail Stavitsky
Chief Curator

MAM

MONTCLAIR ART MUSEUM
3 South Mountain Avenue
Montclair, NJ 07042
montclairartmuseum.org
W: 973.259.5131
gstavitsky@montclairartmuseum.org

BEN JONES: ENVISION EMPOWER EMBRACE

*I want to lift people up, give them
a sense of empowerment and redemption.*
— Ben Jones

Ben Jones (b. 1941) is an artist, activist, and educator, who uses his art to bring awareness to the plight of humanity throughout the world. For forty-three years, Ben Jones was a professor of art at New Jersey City University where he taught Advanced Drawing, Life Drawing, Color Theory, as well as African and Afro-American art.

Ben Jones's mural *Envision Empower Embrace* is based on selected imagery from his recent paintings which address events related to social justice, climate change, and environmental disasters. The central image of a fish framing renowned jazz singer and political activist Nina Simone harkens back to Ben Jones's commemorative painting *Nina Simone High Priestess of Soul* (1972). As Jones has observed, "The fish image is used because throughout history many civilizations have used it to represent Life."

The fish is flanked by excerpts from Jones's 2012 painting entitled *Thank You BP* (*Wall Paper*). This multi-layered work aesthetically investigates the 2010 BP Deepwater Horizon oil spill in the Gulf of Mexico. The tanker and ignited oil spills are accompanied by images of floating dollar

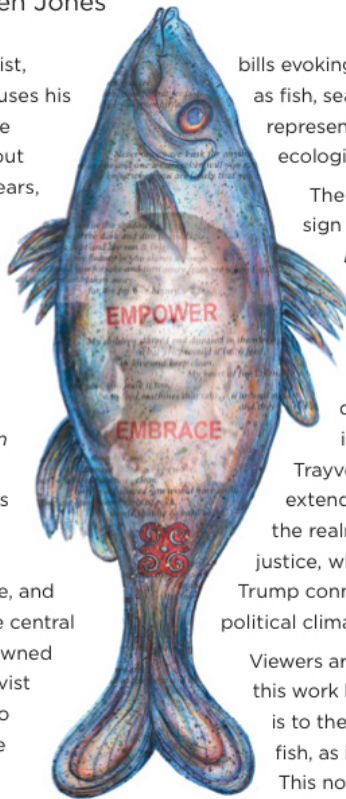
bills evoking corporate greed, as well as fish, seashells, and a seagull, representing its disastrous ecological impact.

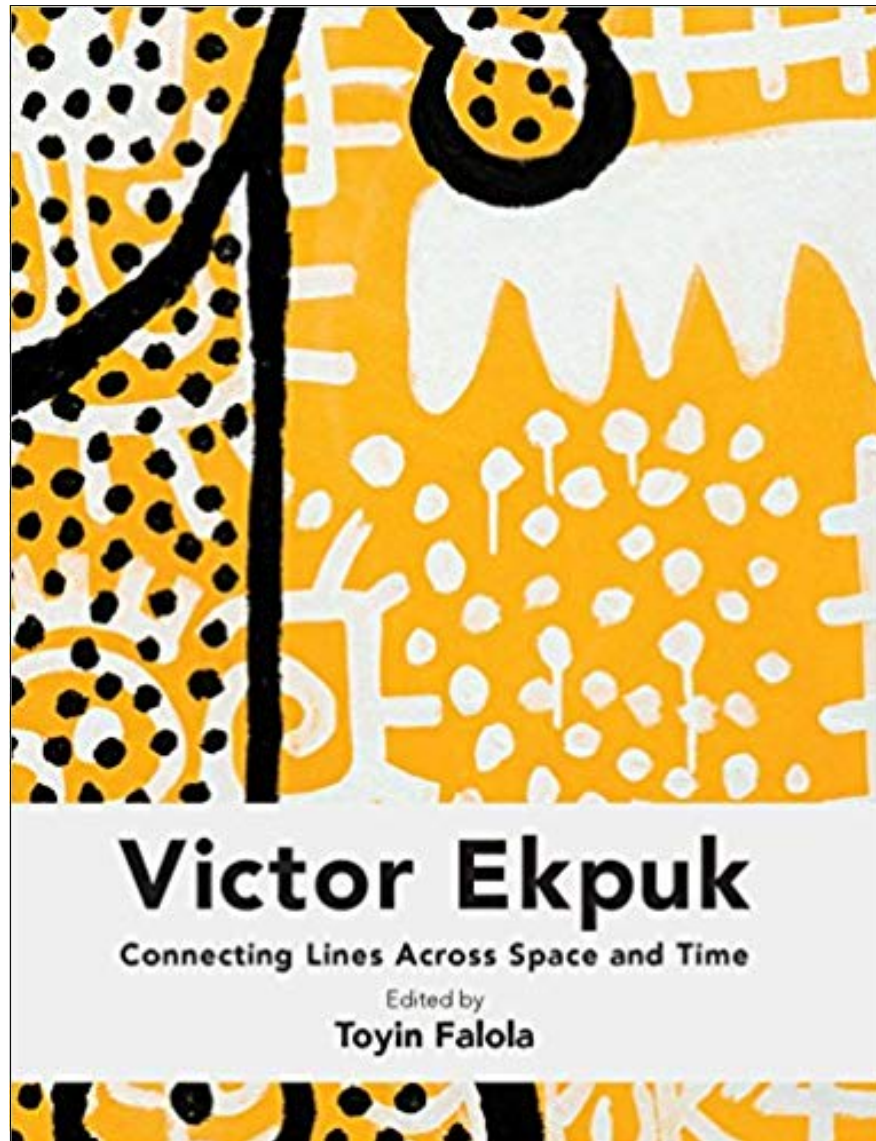
The international prohibition sign in red on each side of

Envision, Empower, Embrace suggests that swimming or other activities are not permitted in these damaged areas. The inclusion of images of Trayvon Martin and Sandra Bland extends this powerful work into the realm of racism and social justice, while an image of Donald Trump connects to the current political climate.

Viewers are invited to contemplate this work by occupying the chair that is to the right of the large central fish, as if to complete the mural. This notion of collaboration is central to the creation of this digitally produced mural. The photographer and collage artist Peter Jacobs, a longtime resident of Montclair, worked with Ben Jones to create this work by taking pictures and editing them into this particular monumental composition. Thus Ben Jones's mural is a powerful aesthetic and political statement, intended to inspire thought and action on the part of viewers.

— Gail Stavitsky, Chief Curator





**Millennium Arts Salon features
Victor Ekpuk
Artist Salon Talk and Book Signing
Artist interview features Art Historian Tuliza Fleming
September 30, 2018 3 - 5 PM
(Reception at 3 and Salon talk at 4)
Venue: Hilyer Art Space
9 Hilyer Court
(behind The Phillips Collection and The Cosmos Club in Dupont Circle)**

OCTOBER

HILL CENTER GALLERIES, DC

Hill Center Galleries Opening Reception -Wednesday, October 3 @ 6:30 pm - 8:30 pm

A VIBRANT HOME FOR CULTURE, EDUCATION, AND CITY LIFE ON CAPITOL HILL



ABOUT AZIZA CLAUDIA GIBSON-HUNTER

Aziza Claudia Gibson-Hunter was born in Philadelphia, Pennsylvania. She received her BS from Temple University, and her MFA in printmaking from Howard University. Gibson-Hunter has exhibited in the US and abroad. Her work is part of the Liberian embassy collection, Washingtonia collection, District of Columbia Art Bank, Montgomery County Works on Paper Collection, ISCI Permanent Collection and other respected collections. Both Black Renaissance Noir, and Callaloo Arts have featured her artworks. Aziza received the distinguished DC Commission of the Arts and Humanities Individual Fellowship in 2006, 2016, and 2018. She maintains a studio in Washington DC where she and her family live.

<http://gibsonhunterstudio.com/>

**The students and faculty of the Museum Studies Department of
Duke Ellington School of the Arts
Invite you to the opening reception for the exhibition**



PULLING TOGETHER THE ART OF TEACHERS

**The Ellington Gallery
Duke Ellington School of the Arts
3500 R Street NW, Washington, DC 20007**

**Thursday October 18, 2018
6:00PM to 8:00 PM
Exhibit open through December 9, 2018**

Claudia Aziza Gibson-Hunter, Russell Simmons, Dwight Tyler and Janathel Shaw



MPAartfest 2018 Featured Artists, October 7, 2018

From painting to woodturning, jewelry, contemporary ironwork and more, this year's MPAartfest Featured Artists have something for everyone. Get a head start on your holiday shopping--it's never too early to begin working your way through your list. With nearly 40 premier visual artists from across the Mid-Atlantic region, you'll leave with gifts for your whole crew.



This year's MPAartfest Artists include:

Jill Banks -- Paintings

Ann Barbieri -- Paintings, collages, prints

Saya Behnam -- Paintings

Christina Boy -- Furniture and wood products

Stephen Brehm -- Oil paintings

Rob Caperell -- Contemporary ironwork

Chris Carskaddan -- Woodturning

Lisa Cimino -- Jewelry

Mirko Congiu -- Oil paintings and drawing

Jupi Das -- Papercutting

Meg Dickerson -- Contemporary clay

Laura Edwards -- Oil paintings

Hanna Emrich -- Paintings, mixed media & collage

Joseph Craig English -- Original silkscreen prints

Laurie Fields -- Textile design

Robert A. Friedenberg -- Drawing

Ute Gil -- Paintings & pet portraits

Courtney Gillen -- Sterling silver jewelry

Amanda Hagerman -- Ancient chic adornments

Carolee Jakes -- Paintings & drawings

Maria Kyros -- Jewelry

Jana Lamberti -- Dye on silk paintings

Joyce Lee -- Paintings

Liane MacDonald -- Sea glass jewelry

Begona Morton -- Oil paintings, flags and prints

Susan Moskow -- Paintings

Maryanne Pollock -- Paintings

John Pompeo -- Impressionist nature-scapes in oil

Jim Rehak -- Landscape paintings

Katherine Rodgers -- Giclee prints, notecards, & dog portraits

Squirrelywood (Doug Richard) -- Wood turned bowls

• Davrill T

Austin Titus / August Nine Designs -- Handcrafted jewelry

Marina Troy -- Paintings

Julie Lansaw Warin -- Paintings

Ann Marie Williams -- Paintings



**An Evening
of Art, Food
and Music**

Our Mission
A Creative
Space with
a One Word
Mission Statement
"LOVE"

Torch Salon Gallery
21 OCT
4PM-9PM

Thelia & Al Burts
Originals

703-768-2887
6328 Richmond Hwy Ste G
Alexandria VA 22306

Alvin Burts




The Poet


Prince George's County's 30th Annual Juried Exhibition, Harmony Hall, Fort Washington, MD, October 29th-December 29th 2018, artist: **Janathel Shaw**

"THE ART OF DIVERSITY"
Presented by Dr. Cheryle Baptiste
Thursday, October 25th-Friday October 26th 6pm-9pm
4839 Wisconsin Ave, Washington, DC 20016

Featured works by



Greta Chapin McGill



Scott Sader

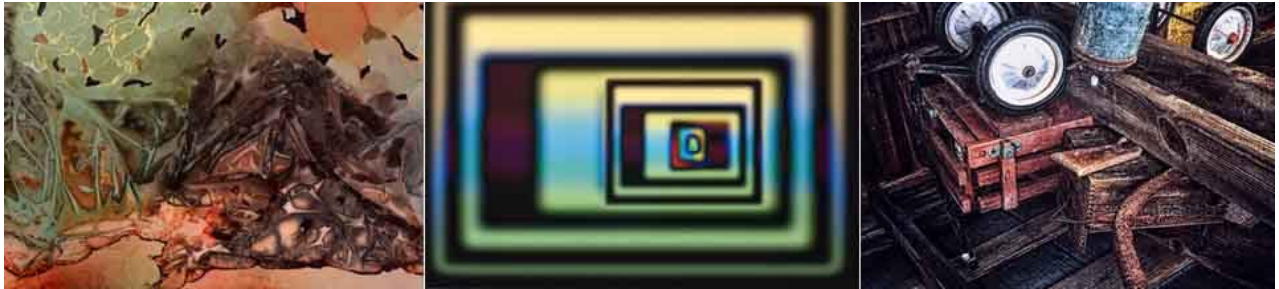
Special guest **Mimi Wolford** featuring tribal art and jewelry
International artists & culinary specialties
Stefano Middei

*poppin
up with new
work* ❤️ ❤️
**Oct 25
and 26**

Greta Chapin McGill

NOVEMBER

A FUNDRAISER FOR BLACK ARTISTS OF DC, ORIGINAL FINE ART



POSTCARD EXHIBITION AND SALE...THEME “IMAGINE”

The Black Artists of DC (BADC) first Post Card Fund Raiser was a great success. Many patrons braved the inclement weather to attend and purchase these one of a kind Post Cards. We had fun talking to the patrons and artists. The artist told us how much fun they had producing the cards and one young couple came to purchase original art for the first time and stated that this was the only way they could afford to start their art collection. December 1 and 2, 2018, Gibson-Hunter Studio, Washington, DC.



Black Heritage Through Visual Rhythms, Ohio History Center, Columbus, OH., artist : **JAMES BROWN JR SILK PAINTING**1. October 13, 2018-January 21, 2019.

DECEMBER



Exhibiting Artists:

Regina Agu, Elia Alba, Olu Amoda, Nicole Awai, Mildred, Beltré Martinez, Alicia Brown, Nyame Brown, Christopher Carter, Ify Chiejina, Taha Clayton, Yanira Collado, Alfred Conteh, Damon Davis, Morel Doucet, D.Denenge Duyst-Akpem, **Shaunte Gates**, Monique Gilpin, LaMont Hamilton, LaToya Hobbs, Wayne Hodge, Ekene Ijioma, Deborah Jack, Justin D. Johnson, N. Masani Landfair, Kelley-Ann Lindo, Daniel Lind-Ramos, Jodie Lyn-Kee-Chow, Betelhem Makonnen, T. Elliott Mansa, Jared McGriff, Helina Metafari, Kishan Munroe, Marilyn Nance, Shervone Neckles, **Terrence Nicholson**, Khaulah Nuruddin, Nnenna Okore, Charo Oquet, Alexis Peskine, Wanda Raimundi-Ortiz, Cheryl R. Riley, Marton Robinson, Phillip Robinson, Michael Roman, Tammie Rubin, Onajide Shabaka, Dread Scott, Nyugen Smith, **Stanley Squirewell**, Felandus Thames, Juana Valdes, Jina Valentine, Ronald Williams, Deborah Willis, Folayemi Wilson, Sephora Woldu, Ezra Wube

COLLECTOR'S BRUNCH AND HOLIDAY OPEN HOUSE-: Francine Haskins's Studio, Washington, DC. featuring the works of Betty Baines, Imani Russell, Jeri Hubbard, Joanne Graham, Ingrid Humphrey, **Francine Haskins** and more. Sunday, December 9, 2018

HAPPENINGS

T. H. Gomillion : One of his paintings was purchased for the Martha's Table collection in SE, Washington, DC.

The Art of the Journey - The Benjamin F. Jones Story

Newark Black Film Festival - The Art of The Journey - The **Ben Jones** Story. Documentary by William Michael Barbee
Newark Black Film Festival/

Wednesday, July 18th, 2018

7:00 pm

Newark Museum

49 Washington Street

Newark, New Jersey 07102-3176

Phone: 973-596-6544



Show Me What You're Working With 2! At Artists and Makers Studio July6-26, 2018
The BADC volunteers set up the exhibition.



Gloria C. Kirk and Magruder Murray



Eugene R. Vango



Magruder Murray, Gloria C. Kirk and Daniel T. Brooking



Selfie: Janathel Shaw, Gloria C. Kirk, Eugene R. Vango, Magruder Murray, Judith Heartsong (Owner/Founder, Executive Director at [Artists & Makers Studios](#)) and Daniel T. Brooking



Daniel T. Brooking and Eugene R. Vango



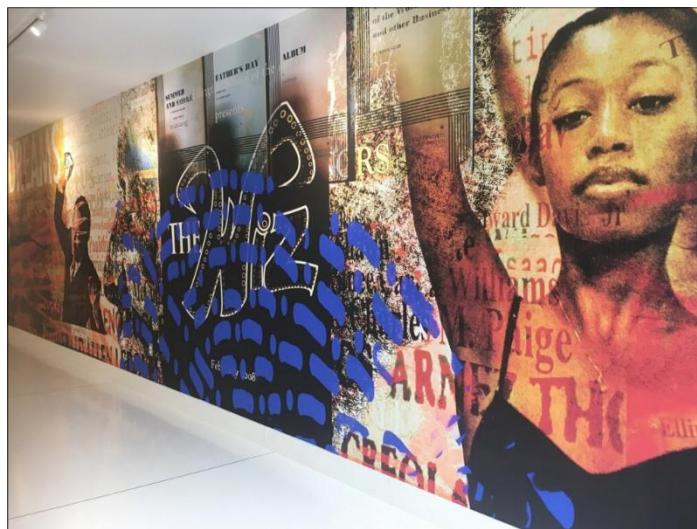
Janathel Shaw

Michael Platt

@ The Duke Ellington School of Art

On the evening of June 27th one of our beloved artists, Michael Platt, completed a massive mural outside of the Duke Ellington School of Art's Performance Hall. The Mural which spans an incredible 54x9 feet encapsulates some of the richest moments of performance art history held within the walls of the long established DC public high School.

Established in 1974 by Peggy Cooper Cafritz and Mike Malone in honor of its namesake, the late jazz powerhouse Duke Ellington, the school "remains the sole D.C. public high school to offer a dual curriculum encompassing professional arts training and academic enrichment, in preparation for college and careers in the arts."



AWARDS

“The Martha's Table Art That Inspires Selection Committee would like to thank you for the opportunity to review your submission of artwork for consideration. It is my distinct pleasure to inform you that one or more of your artworks has been selected for inclusion in the Martha's Table Art That Inspires Collection. Please know this was a very competitive scoring process. We will be contacting you shortly with additional information regarding the purchase of your artwork.”

Thanks again.

Sincerely,

Amber Robles-Gordon

Martha's Table

The art of **James Brown**, **T. H. Gomillion**, and **Claudia Aziza Gibson-Hunter**, were purchased by Martha's table.

Claudia Aziza Gibson-Hunter sold three works to Inova Schar Cancer Institute (ISCI), a new hospital soon to be opened in Virginia. “It is an honor to be a part of their collection.”



Playing to WIN #1



Playing to WIN #3



Playing to WIN #5

Congratulations to BADC Member **Lisa Fanning** for being a finalist for the 11th Julia Margaret Cameron Award. The UK based award honors talented women photographers from around the world. The competition was juried by the curator of the Biennial of Fine Art & Documentary Photography, Analy Werbin.

570 women photographers from 63 countries participated in the competition submitting 5732 images.

You can access Lisa's gallery of images by clicking on the link to the below press release (under the Digital Manipulation & Collage category).

<https://www.thegalaawards.com/11th-jmca-digital-manipulation-collage>

Lisa's images are titled:

Chasing Light in Colored Dreams

Malia's Dream

Memory's Telephoto Lens

<https://www.thegalaawards.com/w-11th-julia-m-cameron-award-1>

Visit my website at www.lisafanningphotography.com

and blog at <http://lisafanningphotography.blogspot.com>

SYMPOSIUMS, LECTURES, ARTISTS' TALKS, STUDIES ABROAD, STUDIO VISITS

Sonya Clark Wed, February 7th, 5 - 7 pm

Performance: Hairdressers Are My Heroes

University Museum of Contemporary Art

151 Presidents Drive, UMASS, Amherst, Massachusetts

"Witness an ancient African hairstyle from a sculpture in the exhibition, *Five Takes on African Art / 42 Paintings by Fred Wilson*, re-created by the hands of stylist Kamala Bhagat on the head of artist Sonya Clark. The performance, "Hairdressers Are My Heroes," celebrates artists across time from the original hairdresser who created the style, to the sculptor who reinterpreted it in wood, to the contemporary hair stylist, to Sonya Clark herself."

Sonya Clark Tues, February 20th, 1 pm

Panel: Regina Carter, Darryl Harper, and Sonya Clark

Mead Art Museum, Amherst College, Amherst, Massachusetts

A panel discussion on anthems, race, music, and materiality, following violinist Regina Carter's short performance of Lift Ev'ry Voice and Sing and The Star Spangled Banner on Sonya Clark's violin bows re-haired with human hair.

Sonya Clark Wed, February 21st, 4:30 - 7:30 pm

Lecture: Monumental Cloth

Performance: Unraveling

Stirn Auditorium and Mead Art Museum, Amherst College, Amherst, Massachusetts

Sonya Clark will give an artist lecture on the monumentality of textiles and cloth as a monument followed by an Unraveling performance in which a confederate flag will be partially unraveled thread by thread along with members of the audience

Sonya Clark Fri, March 9th, 7 - 8:30 pm

Panel: Joyce Scott, Jeffrey Gibson, Sonya Clark, Lowery Stokes Sims, and Patterson Sims

Grounds for Sculpture, 80 Sculptors Way, Hamilton, New Jersey

A discussion among artists and curators on the occasion of the exhibition, *Joyce J. Scott: Harriet Tubman and Other Truths*.

Sonya Clark Wed, March 21st,

4:30 - 5:30 pm

Artist's Talk: Measuring Histories in the studio and classroom

Amherst College, Fayerweather Hall, Amherst, Massachusetts

An artist talk on using quotidian objects to measure and describe histories in the studio and the classroom. The lecture will introduce work made by students in Sonya Clark's Measuring History course along with work she created before and during her residency at Amherst College.

Sonya Clark Thur, April 5th,

1 - 3 pm

Performance: Unraveling and Anthem for Unity

Mead Art Museum, Amherst. Massachusetts

Following the musical performance of "Anthem for Unity" by jazz clarinetist, Darryl Harper, and jazz guitarist, Freddie Bryant, participants will be invited to join Sonya Clark in the second performance of Unraveling at Amherst College.

Sonya Clark Sat, April 28th, 10 am - 12 pm

Panel: Sonya Clark, Helen Drutt English, Andrea and John Gill, and Albert LeCoff

Smithsonian American Art Museum, Washington, DC

As part of the Distinguished Educator Symposium for the James Renwick Alliance Spring Craft Weekend awardees will share their work and discuss topics in craft education with moderator and Executive Director of the Center for Craft, Creativity & Design, Stephanie Moore



Cedric Baker Artist Salon Talk
"Soul Searching - Transitions in Soul"
Discussion of his Exhibition at
The Hill Center, Washington, DC

Cedric Baker

Born in North Carolina and raised in New York, Cedric spent most of his youth between the two places. As a young man, he served in the U.S. Air Force, after which he used the G.I. Bill to pursue his childhood dream of becoming an artist. His schooling began at Sacramento City College where the main interest of study was painting, drawing and printmaking. Three years later, he transferred back to NYC to study at Pratt Institute to complete studies in Fine Arts. Cedric writes that he realizes today that the Bay Area Expressionists and the Northern California painters have remained influential, as well as his ten years as an employee at the National Gallery of Art here in Washington DC. There he became absorbed in day to day operations of one of the worlds premier art collections and museum operations. Equally influential, he says: "I'm the artist that I am today because of the decade of the eighties when I drove a NYC taxi and became consumed by the downtown arts and club scene that produced graffiti and hip-hop, and a new wave of painters like Basquiat, Keith Haring, and the American Master artist Romare Bearden who were Instrumental friends." Known for his figurative work where autobiographical narrative storytelling through social and racial entities evolve, Cedric continues: "...they are the color field abstract paintings that evolve from a more spiritual inward place of meditative form and space using color and the prospect of experimentation and spirituality..." that result in ..."my Soul Searching."

We would all do well to get to know this very contemplative artist with an astute lens on contemporary Americana. Presently exhibiting at The Hill Center, Capitol Hill, Washington, DC,

Artist Salon Talk on Sunday, October 28th, 2:30 - 4 PM



Jamea RICHMOND-EDWARDS SHERMAN PHOENIX ART TALK

OCTOBER 26TH | 4:30 - 6:00PM

3536 W FOND DU LAC AVENUE



Much like the phoenix itself, this special work of art will be raised up toward the rafters, born out of just the spirit and vision of our artist and made into something profoundly new. Forming from raw materials into something elevated and extraordinary. Come learn and see how Jamea's creativity takes flight. Each part of the Sherman Phoenix is more than a transaction and our artwork is no different. It is grounded in relationships and lifted through community. Help us kick up our cultural hub with this signature piece of beauty.

Jamea Richmond-Edwards was born and raised in Detroit, MI. She graduated with a Bachelors of Art degree from Jackson State

University in 2004 where she studied painting and drawing, and went on to earn a MFA from Howard University in 2012. Jamea has exhibited her artwork nationally and internationally including the Delaware Art Museum, California African American Museum, Charles Wright Museum in Detroit MI and Kravets Wehby Gallery. She resides in MD with her husband and three sons. Jamea's is coming back to her husbands MKE roots to share her gifts with us.

ART REVIEW

My 1st New York Times Review

What to See in New York Art Galleries This Week

Arcmanoro Niles

Through Feb. 25. Rachel Uffner, 170 Suffolk Street, Manhattan; 212-274-0064, racheluffner.com.

[Arcmanoro Niles](#) comes from an essentially conservative background. He studied at the New York Academy of Art and the Pennsylvania Academy of Fine Arts — both bastions of traditional figurative painting and sculpture — and he paints with his subjects arranged in frontal poses, as if for a photograph (which, since these look like paintings from photos, they probably were). What is striking about the canvases in his current show, [“Revisiting the Area,”](#) at Rachel Uffner, however, is Mr. Niles’s radioactive palette, which raises the work to another level of interest and accomplishment.

Mr. Niles starts with simple portraits of his family, friends and neighbors — many from the Washington neighborhood of Fort Lincoln, where he grew up. (You can see one of these competent but unremarkable paintings — without the palette makeover — in the upstairs office at the gallery.) Mr. Niles then overlays the canvases with bright acid orange and some occasional glitter. The effect is glowing, supernatural, perhaps even a bit toxic.

In addition to this, Mr. Niles draws little figures, mostly in red outline, with childlike or Neolithic simplicity. Called “seekers,” the figures represent, according to Mr. Niles, forces “external” to the paintings: ancestors and protectors, as well as potential villains and adversaries. Since Mr. Niles has made a leap forward with this body of work, one can imagine that among his seeker-protectors are artists like [Kerry James Marshall](#) or Mr. Niles’s mentor, Eric Fischl — and that Mr. Niles might soon join the ranks of other notable figurative painters. Among those who provide a fruitful context for his work, are Lynette Yiadom-Boakye, Toyin Ojih Odutola or Njideka Akunyili Crosby.

MARTHA SCHWENDENER



Arcmanoro Niles’s “Stipulation of Love,” 2017

In the galleries: Three local artists explore the transient nature of identity



Victor Ekpuk's "Mickey on Broadway," on view in "Transient Identity: Figure & Form," at Brentwood Arts Exchange. The group show was curated by University of Maryland art students. (Victor Ekpuk/Brentwood Arts Exchange)

by Mark Jenkins July 27

Nigerian-bred D.C. artist **Victor Ekpuk** often uses glyphs derived from an ancient African writing system. His "Mickey on Broadway," an expansive five-panel collage-painting on display at Brentwood Arts Exchange, combines those characters with symbols that most people can read more easily: plastic plates shaped like the head of Disney's trademark mouse.

Ekpuk's red-white-and-blue African and American hybrid is one of the most striking offerings in "Transient Identity: Figure & Form," which also presents works by two other foreign-born local artists, Honduran emigre Wilfredo Valladares and Brazil-bred Lorenzo Cardim. The show was curated by University of Maryland art students directed by professor Jason Kuo.

Valladares often plays on the primal significance of food, fire and the human face. Here, his sculptural assemblages include a skillet whose surface bulges to reveal a visage and that is flanked by charred rolling pins. In a large floor piece, multiple faces are connected by a canoe-shaped metal construction mounted on partly burned wooden slats.

Cardim pays homage to Dandra dos Santos, a transgender woman who was brutally killed last year in Brazil. The artist, who often works in wood, made two paper-on-glass collages in which cutout flowers surround a female figure, but also a simple pine wheelbarrow, suggesting a coffin despite the festive purple and gold embellishments.

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Among a series of masks made of bronze, aluminum and cast iron are two with headdresses festooned with corn, historically Central America's main crop. These instant artifacts possess a contemporary sensibility, yet also a mythic quality.

Cardim pays homage to Dandra dos Santos, a transgender woman who was brutally killed last year in Brazil. The artist, who often works in wood, made two paper-on-glass collages in which cutout flowers surround a female figure, but also a simple pine wheelbarrow, suggesting a coffin despite the festive purple and gold embellishments.

With their intricate pictographic texts, Ekpuk's paintings can spin the viewer's eye in multiple directions at once. But his contributions to this show are impressively vivid and direct, with details that emerge after closer inspection. Although the two massive, outlined heads of "Conversations" are inscribed with glyphs, the red and blue shapes register immediately. Ekpuk probably won't ever design a corporate emblem, but there's a bit of Madison Avenue savvy in his cross-cultural iconography.

Transient Identity: Figure & Form Through Aug. 11 at Brentwood Arts Exchange, 3901 Rhode Island Ave., Brentwood.

ON-LINE PRESENTS



CultureCapital.com
YOUR LINK TO THE ARTS & HUMANITIES IN METRO DC

Aziza Claudia Gibson-Hunter: Playing to WIN



Aziza Claudia Gibson-Hunter

Presented by: [Hill Center at the Old Naval Hospital](#)
Thru Sunday, January 6, 2019
FREE!

> [official website](#)

The question of how one wins and why can be essential to understanding the reputation of a country or that of a single individual. When winning is achieved due to unfair or dishonest practices, it can undermine a person and or a nation. The will to win can be a powerful force that is neither positive or negative but steered by the intention and character of its owner. Using motifs from classic board games, as well as lotto tickets, playing cards, and game related quotes, the work became a meditation on the phrase "playing to WIN".

Art and the City

Artist Profile: Aziza Claudia Gibson-Hunter

By

Jim Magner

October 10, 2018

Playing to WIN # 11 Multi media 24" x 38" 2018



They vibrate and pulsate with energy—forms recognizable and not—cluster...often gather together visually, rotating and spinning—preparing to burst free from their prisons: the square and rectangle formats that frames demand. The compositions point and push out at infinity...beyond the human and creative obstacles and confining limits that we create for ourselves. Aziza Claudia Gibson-Hunter reaches beyond the barriers for the future. “To imagine it in a higher plane.”



Playing to WIN # 10 Multi media 52" x 38" 2018

“Playing to Win” is the theme of this series that Aziza has chosen for exhibition at the current Hill Center show. Familiar objects emerge in the compositions, mostly board games, but they go on to encompass all the games people play. Whatever it is, we want to come out on top. Especially in America.

But, for Aziza, the language of winning often lacks nuance. Winning can also mean a chance to explore—to benefit even if you don’t get the gold medal. “Win” should be more expressive than one word. “We need more

words, maybe.” Visual words.

To build her compositions, she has done extensive research on the history of games. Her constructions are about more than being the champion. “It is about finding solutions: evolution!” You can find that search for evolution in her works.

The philosophic insights come from her compositions with iconic game symbols. They often appear on the verge of flying but are stabilized by serious, almost stern, darks that balance the tempting playfulness of the bright colors of challenges and competition. The black snake-like slashes are pure energy: the combined forces of the positive and negative intentions and that are inherent in “winning.”

Aziza has a BFA in Art Education and an MFA in printmaking and taught printmaking at Howard University. In 2002, she became a fulltime artist. In 2005 she began to combine prints and paints to challenge the limits we set for ourselves.

www.gibsonhunterstudio.com

Playing to WIN # 12 Multi media 39" x 37" 2018



Jim Magner's Thoughts on Art

Aziza Claudia Gibson-Hunter (see Artist Profile) has done extensive research on games, from do-or-die Roman coliseum spectacles to modern sports, and from board games to cutting-edge technology of electronic "gaming." In some contests, winning is the only thing, especially if your life or career is on the line.

Some matches were intended to bring people together...like badminton. After a delightful and spirited exercise, all would gather on the veranda for light refreshments. However, let the Olympics get hold of a harmless game and it's back to gladiators verses the lions.

Art especially has a long history of serious competition. In the early days, if you were not adopted by a patron, or accepted by the national academy—your career was over. Dead, for all practical purposes.

In recent decades, competitive gallery shows have evolved. They go beyond the neighborhood showplace for community artists, to national and international "calls for entries:" Genre galleries. Museums. City departments. Groups that champion handcraft specialties. Foundations. Universities. The list goes on. The call for entry usually stipulates a non-refundable entry fee up to \$50 per.

Playing to WIN # 6 Multi media 57" x 28" 2016



It often starts with a selected "Juror," usually a known consultant or a player in the local arts scene. The juror is given the sole power to scrutinize every entry and select those worthy of the show...and award cash awards for the first to third place winners.

So, this very serious, and costly, competition begins with being selected, but the more critical triumph is being chosen for an award. It is not so much for the cash as it is for the acclaim.

In the art game, the quality of the art is measured by the quantity of the awards. Most serious artists have a web site that lists all of the attained juried shows and honors. Everything is included. More is not merrier, it's vital.

SUPPORTING THE ARTS IN THE WASHINGTON METROPOLITAN AREA AND BEYOND

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